

Viola Allen's Ideal Repertoire

MARCH 20, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



EDDIE FOY

Next Week: Havana Theatres, by Louise Rand Bascom

MURIEL STARR



WHITE N.Y.  
SELMA MANTELL



PAULINE LORD  
MICHIGAN N.Y.



MARY FULLER  
A WELL KNOWN MOTION PICTURE FAVORITE



LAURETTE TAYLOR  
IN THE BIRD OF PARADISE

WHITE N.Y.



JAMES E. BOWEN

ANNA WHEATON  
IN HE CAME FROM MILWAULKEE

WOMEN OF THE STAGE





# THE NEW YORK DRAMATIC MIRROR

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## To Amateur Authors

EVERY little while naive letters find their way to the editorial desk of THE MIRROR, inquiring directions about the royal road to success in playwriting. Although the matter has been canvassed time and again, the subject is always new, because new candidates for fame are seeking information. Simple as it sounds to say that a writer needs exactly two qualifications—something to say and the ability to say it—the real problem remains untouched. What is he to say and how is he to say it?

Assuming that a man wishes to write a play that won't be forgotten the minute after the curtain falls, a searcher for principles decides that the play must contain real protoplasm; plot, characters or theme are colored by vitality, importance and humanity. In other words, the author draws upon his knowledge of life, and this knowledge includes many other points of view as well as his own. Otherwise his work lacks contrast, proportion and proper emphasis. The word "knowledge" is used not in the narrow and bedrabbled sense of acquaintance with the sordid details of existence; life has height and breadth as well as depth, and these details must be not only recognized, but assimilated. It sometimes happens that an investigator clutters up his mind with a diverse collection of unrelated items. This will not serve the purpose, because a man must master his facts and fit them into a general scheme of philosophy, to drive them in theatrical harness.

Every corner of the world is a gold mine for the observer who knows how to gather material. On a Texan rice plantation, in a Fifth Avenue drawing-room, about a college campus, in an artist's atelier, at a book-keeper's desk, in streets, homes, trolley cars, books and fields, life is crowded with significant incidents for the eye that sees and the mind that thinks. The writer is both intimate with his environment and aloof from it—intimate to understand and aloof to regard its perspective. Watch alertly and sympathetically, and think broadly and consistently; these are the first steps for the aspiring.

Many people have traveled this far on the road only to find themselves confronted by an apparently impassable barrier. Their lips are sealed because they don't know how to put their ideas into expression suitable for the theatre. This ability is more or less instinctive, and some of the most accomplished writers—notably poets—have proved themselves very inferior dramatists. On the other hand, untrained writers are frequently so completely filled with their subjects that the very force of pent-up ideas bursts through the chains of inarticulateness with thunderous energy. A play created despite such drawbacks is apt to stir audiences more sensationally than the easy-going product from a polished pen, but it is an unreliable motive power because authors do not frequently feel this divine compulsion more than once or twice.

There is only one way to acquire facility of expression, and that is to read widely to see how others have made themselves popular. This, of course, does not mean that a writer must imitate particular models, because by so doing his own individuality becomes atrophied; but he learns the tricks which are common to all great raconteurs—introduction of plot and characters, manipulation of incident, suspense of interest, construction of climax, tempering of action to suit the spirit, logical sequence, and the thousand and one other details.

To master stage technique writers must familiarize themselves with stage mechanics and modern plays. An apprenticeship as an actor, or assistant stage-manager, or dramatic reporter for some paper, are practical

positions for an ambitious young man, for although they offer small enough pecuniary return, they enable him to employ the laboratory method in his experiments.

So far, and not much farther, a teacher may set up guide posts. The rest of the country must be mapped out by each newcomer for himself.

## Three Censored Plays

TEN metropolitan clergymen have essayed the difficult task of appraising current attractions. Although their estimates do not exactly coincide they have found considerable to censure in three of the season's successes—Kismet, Sumurun and The Garden of Allah. In Kismet they objected to OTIS SKINNER's overt enjoyment of the two murders he commits nightly. MR. SKINNER, it will be recalled, makes both of these scenes humorous by his actions and his remarks, for Hajj was a callous-hearted beggar. The actor scoffs at the idea of making the episodes hideously gruesome, and in this instance he certainly is backed up by the logical necessity of the characterization.

Sumurun, as was perhaps to have been expected, the clerical critics found too sensual in theme and too barbaric in incident to rouse their admiration. It even affected one man so forcibly that he burst into verse to express his dithyrambic disapproval.

Nor did The Garden of Allah fare any better. The critic remarked: "No church has any right to warn a man away from his parental obligation. This priest hero's soul was a mean one; it was a selfish desire to save his soul that led him to cast off wife and child, and that only showed he had a soul not worth saving."

Evidently one must examine the point of view of these critics if he is to argue with them. Probably they do not insist that a character like Richard III, who was "determined to be a villain," should be debarred from the stage. They merely want villainy to be shown in its true light and properly punished. But what is the true light? Once upon a time a villain was what his audience thought him; nowadays a villain is what he thinks himself. In modern plays we see the villain's real character instead of his reputation, and naturally we sympathize with him, because we sympathize with everything we understand.

Sympathy does not mean approval. For example, nobody approves of Hajj. For that reason, MR. SKINNER gives a fine performance by winning sympathy without the aid of approval. It is almost too easy for an accomplished actor to win praise when he is called upon to impersonate a likeable character, but he has a task worth his labor when he must create a really human villain.

Both Hajj and Boris suffered as a direct result of their misdeeds—one by expulsion from Bagdad, the other by immurement in a monastery. The critic is undoubtedly correct in asserting that Boris chose the wrong horn of his dilemma, but MR. HICHENS is just as correct in maintaining the consistency of the character. Nobody who sees either of these plays is likely to become a murderer or a monk by emulating the heroes, yet the plays are no less picturesquely interesting on that account.

Much the same may be urged about Sumurun. Even in Chicago, where it has now gone, spectators will not mistake the elaborate frenzy of passions for a commentary on life in an American city. A pantomime like Sumurun loses its ethical force and becomes aesthetical. These points the ten clergymen may have overlooked.



# THE USHER



**P**HILADELPHIA possesses what is probably the oldest theatrical building in this country.

From its construction in 1706 till its partial destruction by fire in 1821, it was known as the Southwark Theatre; it was remodelled for a brewery, and has served that purpose till the present. The brewery is now to be torn down.

In 1759 an attempt to establish a theatre in Philadelphia had failed, but on Nov. 12, 1766, Lewis Hallam and his stock company opened the Southwark with *The Gamester*, an English drama of which nothing survives except the title. With three performances a week, the company managed to scrape along. Among their plays was *The Prince of Parthia*, by Thomas Godfrey, of Philadelphia, presented on April 24, 1767. So far as is known, this is the original American drama, but the drama itself has suffered the fate of *The Gamester*.

Lewis Hallam, though popular, was evidently one of the florid class who mouthed and ranted through his roles. From 1774 till 1784, however, he has no chance to stalk the boards, because the Southwark had been closed by the Continental Congress in an act directed against gambling, horse racing and theatricals. The building was used for lectures and, during the British occupation in 1777, for amateur performances.

Hallam returned in 1784, and after five years of lectures, concerts and benefits, he succeeded in getting the restriction removed and productions approved by Congress went on. In the next year, President Washington made the theatre fashionable by his attendance and a private box was arranged for him. It continued prosperously till the company was driven to other quarters by the fire in 1821.

Here is another bone of contention for Shakespeareans. The Springfield (Mass.) *Republican* declares that blank verse is now declaimed more slowly than in Tudor days, and offers the following argument to support the statement:

"Without taking literally Shakespeare's 'two hours' traffic of the stage,' there is reason to believe that in Elizabethan days blank verse was recited rapidly, and Shakespeare's own verse suggests a swift impetuous stream quite different from the sluggish utterance of present-day actors.

"We may ascribe the change partly to a gradual incrustation of tradition which has made blank verse a solemn affair, to be kept down to a stately lingo, and partly to the prevailing slow tempo of nineteenth century English poetry, dominated by such great men as Wordsworth, Keats and Tennyson—a progressive slowing down even to the point of languor. Drama needs a swifter pace, a greater driving power, and it is here that both the actors and the poets now striving to revive the poetical drama most conspicuously fail."

Here is Lady Gregory's recipe for cooking a play: "Select a fable, enliven it with emotion, cut out everything irrelevant, make the characters progress, arrange all the action in a climax, and then clothe

the framework with flexible, popular language." Amateur cooks may profitably study it closely.

In recounting the contributions of his race to the theatre, Rabbi A. J. Messing, of Springfield, O., spoke ardently of the place of dramatic art in the world. We quote a part of his interesting address:

"The drama has no limitations, no walls, no chains. It depicts the universal life, with all its subtlety and sympathy, its heroism and grandeur, its intensity and limitless passion, while from behind the scenes there issue forth the motley throng, the wise, the fool, the clown, the miser, the bereaved, the broken hearted. Delicate as the perfume of the flower, wild as the storm, all moods are here and the stage exhibits the life of every age and every clime, mingling smiles and tears, joy and gloom as the Spring mingles the Winter darkness and the Summer's sun.

"But the theatre exists not only to please and to educate but also to advance the standards of morality. One reason why people like the drama is because there virtue is rewarded and vice punished more certainly and more often than is visible in real life. Even the most licentious plays, that are meant in expression to stir the evil passion of men and women, would not dare to have the villain prosper in the end and the good man be ruined."

San Francisco now looks with certainty to the erection of a million-dollar opera house in the near future. It is to be an integral part of the projected civic centre, along with the city hall, auditorium, public library, and other municipal buildings. Such an edifice would mean that the Californian city is embarking upon a new epoch of its artistic development, for it implies the existence of a regular operative company for a definite season and with definite aims. It crystallizes the musical ambitions of San Francisco and gives a standard of comparison with other cities on the continent. According to present plans, the land is to be given by the city, and the opera house is to be built by private subscription. Later in March the matter comes before the authorities.

At the time of the London production of *Oedipus Rex*, an English paper professed to be much amused because the names of Martin Herve, the actor, Max Reinhardt, the director, and Professor Gilbert Murray, the translator, were prominently displayed in advertisements, while Sophocles was reduced to agent or nothing. The journal would perhaps be equally interested to see the comment in an American paper that *The Lady of Dreams* is not Louis N. Parker's best play.

William A. Brady's press agent has suggested that since the new theatre in West Forty-eighth Street is controlled by Messrs. Brady, Broadhurst and Bartholomae, it should be known as the Beehive. Why not the Bonnet? Are three bees too many for one bonnet?

Herr Goldbeck, a German critic, has condemned the American stage from top to bottom; he finds nothing good in its spirit or its expression. We are too busy with other matters to develop an artistic drama, and—as Herr Goldbeck insinuates—too happy in our ignorance to learn. According to this learned gentleman all great drama is based on "negativism and despair." It had never occurred to us that these traits accounted for Sophocles, Schiller, Moliere, Shakespeare and their famous literary compatriots.

To L. M. G. Published by Frederick A. Stokes Company, New York, 1911.

With the obvious hope of creating a sensation, the Stokes Company is publishing what purports to be an anonymous autobiography of a prominent American actress, setting forth the various phases of her life with frankness as an explanation of her refusal to marry L. M. G. This gentleman is a high-browed Englishman with an Oxford voice, according to the book, and could not be expected to forgive certain passages of the suffering autobiographer's life, so with true histrionic instinct for dramatic effectiveness, which she displays on nearly every page of the chronicle the actress is setting down an unbiased account of her strange existence.

Although apparently the work of an untrained writer, the book is embellished with enough literary allusions to show that the author has read extensively. Moreover, she has an observant eye and a realizing imagination, as well as a journalistic facility of expression, for the different characters are obviously drawn from real models. The women in the book—Ma, Dearie, Touey, Madame, Mrs. F., and Alma—are all handled much more skillfully than the men, not even excluding Boy and the manager who starred the subject of the autobiography. The meaner characters are usually clearer, but this is not unusual in literature. Fielding, for example, created a far more human person in Squire Western than in Squire Allworthy. The ins and outs of her own character doubtless gave the author a surer comprehension of the intricacies of her feminine acquaintances. Furthermore, her men belonged mostly to one unadmirable and hostile class, until she met L. M. G., and him she worshipped rather than understood.

The publishers solemnly declare that the manuscript came to them through a series of literary agents, and they consequently do not know the identity of the writer. From the data presented in the narrative, nobody is likely to unravel the mystery, although every prominent actress on the American stage will probably have the honor laid at her feet by rash guessers, and theatregoers will rack their memories to recall a play in which the gurgling screams of a wealthy old woman being murdered off-stage created a sensation in the third act.

Veracious or not, the story is absorbingly vivid and rather sordidly human, although it is not an addition to bibliographical juvenilia and stands a chance of getting on the index expurgatorius—which ought to make almost everybody inquisitive concerning its contents.



HENRY MILLER AND LAURA HOPE CREWS IN  
THE RAINBOW



ERNEST COSSART, WALKER WHITESIDE AND MALCOLM  
WILLIAMS IN THE TYPHOON





# VIOLA ALLEN

CLASSICAL, HISTORICAL AND MODERN PLAYS



**M**OST people have one feature that dominates the rest and sets the key for their appearance. In Viola Allen's case—as anyone may suspect who has seen her on the stage—it is sparkling brown eyes with a smile in them. A caller isn't likely to notice much else until long after she has seated herself in a capacious, high-backed chair just outside the circle of mellow light from the library lamp. Gradually the blue dress and the other items of the picture make their impression, but only as accessories to the kindly eyes. Meanwhile, Miss Allen, quite unconscious of what may be going on opposite, is setting forth the conclusions which she has gathered from her experience on the stage.

"Americans do not seem to care for historical plays, as such; they demand considerably more than a mere picture of some by-gone era, no matter how carefully the picture may be presented. I am inclined to believe that the comparative brevity of our own national history explains this in part. We haven't cultivated the historical sense; we don't feel that we have a historical background, at least not as the English feel it. In England, one stumbles at every turn over very tangible fragments of antiquity. Ruins of Saxon and Norman castles cumber the land; families live on the same spot where their ancestors have lived for centuries.

"Over here, everything is of recent origin and we are continually in motion. Newcomers arrive on every boat—good Americans all, as soon as their feet touch shore—and families are ever migrating to new abodes and forming new ties. Unconsciously we have lost—if we ever had—the sense of stability, the idea that we are related to any definite past. That is what I mean by the historical sense.

"Settled traditions are a sort of anchor, and perhaps we can do without them—as long as the weather is clear and the sailing good. But they make us less sympathetic towards historical plays. I recall that a drama, named *The Mayflower*, was presented a few years ago at the Lyceum—an exquisite play beautifully acted and produced, but not successful for just this reason."

It seems as if Colonial or Revolutionary history should some day furnish the theme for a great and successful drama of the noble, dignified, heroic type, for that was the pre-eminently epic period of American history. It belongs to every American citizen, because to it he owes his citizenship, and it commands veneration far more than any succeeding era. Such a play, if it ever comes, will be written and presented with more classic simplicity than anything to which we are now accustomed, relying on splendid sweep instead of meticulous triviality.

Miss Allen, however, does not agree with this view. "A play of that sort would have to substitute depth and fullness of action for light rapidity, which our audiences clamor for. It would certainly appeal to the smaller clientele who really prefer classical plays. The average man nowadays who visits the theatre only once or twice a month, perhaps wants more striking action for his entertainment. Argument and motionless dialogue make him impatient. If a play doesn't catch his fancy immediately, it is practically lost. Few productions are kept on in an attempt to find a tardy public. If they don't succeed instantly, into the storehouse they flit.

"Probably that is one reason why some plays don't wear well. If a man gets from the first performance all that it has to give, his second visit dampens his enthusiasm. I am speaking, of course, of legitimate drama. Plays may be profitable entertainment for one evening that yield little more on second sight. They will even be pleasant to remember, for memory has a trick of gilding the past for us. This, however, is by no means a sweeping statement concerning our drama, because numerous plays have been revived with great and deserved success.

"Shakespeare, of course, is a rather different matter, because we read him in the library and approach him critically in the theatre. For anybody who studies Shakespeare, he is a growing joy. But see what happens to him when he isn't studied; audiences turn away to something new, something up to date. Only the students get real joy from watching those famous old plays."

The point is well taken. A man always enjoys what he understands, and he understands what he can hitch to his own experience. The spirit of the sixteenth century is sufficiently different from that of the twentieth to make it intelligible only by reading, and Broadway is apparently much too busy with its daily editions to peruse Elizabethan reprints.

"The longer one plays Shakespeare," continued Miss Allen, "the more wonderful and infinite he becomes. If I could only carry out my ideal—no, it

wouldn't be solely Shakespeare, but it would include him. Perhaps I ought not to tell my ideal, for my manager thinks I possess considerable common sense. He doesn't know all my ambitions.

"What I most long for is a splendid repertoire." To set Miss Allen's mind at rest concerning the results of such an avowal, he it stated that every actor cherishes one of two ambitions—either a repertoire or else a single immortal play with a leading role for himself. "The impracticability of such a plan," she explained, "lies in the fact that I want each play

ral, but we don't permit the same license in prose. Then they are written in short scenes, which are usually not so easily rearranged and blended as the short scenes in the Shakespearean dramas. In style and philosophy none of them can compare with Shakespeare, and are consequently less worthy of presentation.

"Much of the Stratford poet has a very modern ring. For instance, Orsino's line about 'these brief and giddy paced times' always struck me as a most up-to-date phrase. The Elizabethans don't seem so excessively rapid as we look back upon them, and I suppose that three hundred years from now people will smile because we have so much to say about the strenuous life.

"There's still another reason why the other dramatists could hardly be expected to come back to life. Their tradition as actable authors has died. Few casual playgoers ever heard of old Hieronimo, and it is half a century and more since Sir Giles Overreach stalked the boards."

Time was, however, when Shakespeare went out of fashion as completely as Kyd or Massinger. But Shakespeare came back, and possibly the shades of Marlowe, Beaumont, Fletcher and the rest are waiting their turn to be reintroduced to the world. Certainly Shakespeare never created a more sonorous and grandiloquent hero than Tamburlaine.

"My ideal repertoire," continued Miss Allen, "would not be confined to classical plays. I want a good supply of modern drama—plays with ideas for a backbone, but constructed on a strikingly dramatic pattern. Among them I'd be thankful to place a few one-act plays. We have never done much with performances of that kind in this country, and the field is wide.

"If we could have the repertoire under ideal conditions, a Greek play would be interesting on occasions, and—oh! but there is no end to interesting dramatic possibilities, if only one need never travel, but could have a perfectly equipped small theatre and never have to worry about the box-office.

"Of course, productions should be well rounded and carefully presented histrionically, but besides that, many details remain for consideration. We hear a great deal now about the lighting of plays, and we see all sorts of novel and bizarre effects obtained through the manipulation of footlights, spotlights, clusters, side lights, colored lenses and what not. I consider electricity almost a menace to good art when it is not carefully handled. I should absolutely banish the spotlight, because its artificiality is as ridiculous as the use of subdued music during sentimental passages. If we must have music, let it have some rational connection with the setting. It's all very pleasant to watch Eliza crossing the ice in time with a gavotte, but put a brass band on the bank of the Ohio if Eliza can't get across without the music.

"Sir Henry Irving used to employ a device which robbed illumination of its artificiality. He dimmed the bulbs at the ends of the footlights and graded them up to full power in the centre, thus softening the glare at the sides of the room most naturally to a semi-shadow. The lighting should be as natural as the acting, and should never intrude upon the consciousness of spectators by its obvious impossibility. Although the switchboard is a wonderful toy, it ought not to be exploited on its own account, because it is properly but an accessory to dramatic art. Every detail of a presentation should be subsidiary to the proper interpretation of the play."

A more creditable declaration could not be manufactured for an actress like Viola Allen. She was named for one of Shakespeare's heroines, and her best endeavors have been given to living up to that theatrical baptism. She believes heartily in the drama as an expression of the best thought of the ages, and naturally wants it expressed properly when she has anything to do with it. Others besides herself sympathize with Miss Allen's somewhat Utopian desire for an ideal repertoire company.

CHAUNCEY L. PARSONS.

## REFLECTIONS.

Gertrude Elliott will remain under Charles Frohman's direction next season.

The Woman Suffrage Party of the Twenty-fifth district presented three sketches on Feb. 2 in the Metropolitan Temple. The sketches were *The Perfect Lady*, by Marie Jenney Howe; *The Last Trick*, by Ida Haub, and *An Impressionistic Sketch of the Anti-Suffragists*, by Mary Shaw.

Donald Brian has signed for another season with Charles Frohman, continuing in *The Sign* until about Jan. 1, when he will come to the Knickerbocker Theatre in a new musical comedy.



Otto Surooy.

VIOLA ALLEN

mounted and managed with lavishness and precision in every detail. The expense would naturally exceed all bounds, and moreover it would take months to prepare every production. About the time a good play is closing, an actor is usually just beginning to see what he might have done with his role.

"I don't ask for a repertoire because I tire of a part. On the contrary, a role grows more absorbing because the playing of it can always be improved. I prefer a variety in order to maintain versatility; I don't want to be associated with a single character to the exclusion of all others.

"In the list, Shakespeare should have his place, for an actor always comes back to him. But I want others—possibly Sheridan and Goldsmith. No, nothing between Shakespeare and Sheridan, I believe. There are various reasons why the intervening dramatists are unsuited to revival, besides the fact that comedies like many of those by Congreve and Wycherly are not to the taste of our times. Many of the Jacobean plays are written in prose, but in prose of an archaic vocabulary. We expect obsolete words and constructions in poetry, and accept them as natu-





# PLAYS OF THE WEEK



## NEW YORK.

**Astor.**—THE GREYHOUND. Good melodrama.  
**Belasco.**—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.  
**Bijou.**—THE TRUTH WAGON. Journalistic comedy.  
**Broadway.**—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.  
**Cassino.**—BARON TRENCK. Pleasing Viennese musical comedy.  
**Century.**—THE GARDEN OF ALIAH. Beautiful spectacle of Sahara.  
**Cohan.**—GEORGE M. COHAN IN FORTY-FIVE MINUTES FROM BROADWAY. See below.  
**Comedy.**—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.  
**Criterion.**—LOUIS MANN IN ELEVATING A HUSBAND. Domestic drama.  
**Daily's.**—LEWIS WALLER IN MONSIEUR BEAUCAIRE. Costume romance.  
**Empire.**—MRS. FISKE IN LADY PATRICIA. Whimsical comedy.  
**Fulton.**—WALKER WHITESIDE IN TYPHOON. Strong drama.  
**Gaiety.**—OFFICER 666. Amusing comedy.  
**Garrick.**—PAUL ORLINEFF IN RUSSIAN PLAYS. See below.  
**Globe.**—EDDY FOX IN OVER THE RIVER. Good vaudeville.  
**Harris.**—THE TALKER. Original drama excellently played.  
**Herald Square.**—EVERYWOMAN. Popular morality play.

**Hippodrome.**—AROUND THE WORLD. Mammoth and effective spectacle.  
**Hudson.**—MADAME SIMONE IN FROU-FROU. See below.  
**Kaickerbocker.**—KISMET. Gorgeous Arabian melodrama.  
**Liberty.**—HENRY MILLER IN THE RAINBOW. Domestic romance.  
**Little.**—THE PIGEON. Delightful fantasy.  
**Lycium.**—GERTRUDE ELLIOTT IN PRESERVING MR. PANMUR. English comedy.  
**Lyric.**—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.  
**Magine Elliott's.**—THE BIRD OF PARADISE. Picturesquely staged, and competently acted.  
**New Amsterdam.**—OLIVER TWIST. Notable all-star revival.  
**Park.**—THE QUAKER GIRL. Charming English musical comedy.  
**Playhouse.**—BOUGHT AND PAID FOR. Strong drama and superlative comedy.  
**Republic.**—THE WOMAN. Realistic political melodrama.  
**Thirty-ninth Street.**—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.  
**Wallack's.**—GEORGE ARBUSH IN DISRAELI. Interesting historical play.  
**Winter Garden.**—Pretentious and effective programme.

## PHILADELPHIA.

**46th St.**—OVER NIGHT. Pleasing farce-comedy.  
**Broad.**—FRANCES STARR IN THE CASE OF BECKY. Spiritualistic drama.  
**Chestnut Street Opera House.**—EMMA TRENTINI IN NAUGHTY MARINETTA. Pretty musical comedy.  
**Forrest.**—RAYMOND HITCHCOCK IN THE RED WIDOW. Sprightly musical comedy.  
**Garrick.**—ROSE STAHL IN MAGGIE PEPPER. Department store comedy.  
**Lyric.**—THE BLUE BIRD. Symbolical fairy play.  
**Weiss.**—TRIXIE FRIGANZA IN THE SWEET LOVE. Beautiful music.

## BOSTON.

**Boston.**—THE FANNY IN THE LITTLEST REBEL. Well staged Civil War drama.  
**Colonial.**—THE ROSE MAID. Latest Viennese importation.  
**Hollic Street.**—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Domestic comedy.  
**Majestic.**—SAM BERNARD IN HE CAME FROM MILWAUKEE. An old friend.  
**Park.**—THE COUNTRY BOY. Rural and city comedy well contrasted.  
**Plymouth.**—THE DEEP PURPLE. Vivid melodrama.  
**Shubert.**—JOHN MASON IN AN A MAN THINKER. Popular and intelligent.  
**Tremont.**—MARGUERITA SYLVA IN GYPSY LOVE. Beautiful music.

## CHICAGO.

**American.**—THE ROSE OF PANAMA. Lively musical comedy.  
**Blackstone.**—ELSIE FERGUSON IN THE FIRST LADY IN THE LAND. Meritorious historical drama.  
**Chicago Opera House.**—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. Romance of Southern mountains.  
**Cort.**—MARGARET ILLINGTON IN KINDLING. Thoughtful play well done.  
**Colonial.**—THE PINK LADY. Pretty and tuneful.  
**Garrick.**—SUMERUN. Oriental pantomime.  
**Grand Opera House.**—OFFICER 666. Good cast in amusing farce.  
**La Salle.**—LOUISIANA LOU. Serviceable plot, pleasing music, good company.  
**Lyric.**—DRAMA PLAYERS. Repertoire of modern plays.  
**Illinois.**—MAUDE ADAMS IN CHANTECLER. Famous French satire.  
**McVicker's.**—H. B. WARNER IN ALIAS JIMMY VALENTINE. Familiar melodrama.  
**Olympic.**—THE WOMAN. Political melodrama.  
**Powers.**—THOMAS W. ROSS IN THE ONLY SON. Drama of family life.  
**Princess.**—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.  
**Studebaker.**—RALPH HARRIS IN DA DA LUXE. Amusing musical comedy.

## GEORGE M. COHAN'S—FORTY-FIVE MINUTES FROM BROADWAY.

Musical play, in three acts, by George M. Cohan. Revived by George M. Cohan, on March 14.

Mary Jane Jenkins ..... Sallie Fisher  
 Flora Dora Dean ..... Louise Aichel  
 Mrs. David Dean ..... Lorena Atwood  
 Mrs. Purdy ..... Ada Gilman  
 Tom Bennett ..... Lawrence Wheat  
 Kid Burns ..... George M. Cohan  
 James Blake ..... Elmer Booth  
 Daniel Krohman ..... George Parsons  
 Andy Gray ..... Edgar Halsted  
 Station Master ..... John Klendon  
 Police Sergeant ..... William Ford  
 Messenger Boy ..... James Denton  
 Baggageman ..... Hawley Brooks  
 Fannie Fordham ..... Elsie Arts  
 Pauline Peekskill ..... Marion Donn  
 Tessie Tarrytown ..... Rose Leslie  
 Polly Poughkeepsie ..... Sydney Martineau  
 Rosie Rye ..... Lydia Scott  
 Minnie Melrose ..... Paula Leslie  
 Theresa Tuckahoe ..... Dorothy Lockhart  
 Winnie Wakefield ..... Elizabeth Young

Forty-five Minutes from Broadway stood the test of revival so staunchly that it is evidently in for a run at George M. Cohan's Theatre. It was good to hear the old songs again, even with new voices singing them, for they belong to a very popular class of musical Americana. The Cohans on both sides of the footlights radiated happiness, as well they might, for the audience shared the family opinion of the actor-author-manager in all branches of his activity.

It was interesting to see how readily the audiences recognized the new lines, because it showed an almost reverential familiarity with the play. Much of the comedy dialogue is developed in the style of the minstrel show, with an interlocutor and an end man. Mr. Cohan, as Kid Burns, had his scenes, which he handled with customary vigor, and Sallie Fisher had similar opportunities, which she turned to good advantage.

As a soloist, Miss Fisher surpasses any of the songstresses now on Broadway, for she has charm, ease, intelligence, and a full, clear voice that requires no exertion on the part of the listening audience. To follow Fay Templeton in the role of Mary is no small task, but Miss Fisher accomplished it without a quiver. "Mary is a Grand Old Name" and "So Long, Mary," were quite as appealing as of old. Mr. Cohan won more encores in singing "Forty-five Minutes from Broadway" than he had new stanzas to fit, and he apparently made the last one up as he went along. Lawrence Wheat was never in better voice than in "Popular Millionaire," and the chorus was entirely equal to "Gentlemen of the Press."

One talented actor, Elmer Booth, was recruited from the dramatic stage, and effective support was also given by George Parsons, Ada Gilman, Louise Aichel, Lorena Atwood, and Edgar Halsted. The small roles were all competently filled.

## METROPOLIS—ONE DAY.

Drama in four acts by Cecil Spooner, based on the novel by Elinor Glyn. Produced on March 11 by the Blancy-Spooner Amusement Company.

Paul ..... Rowden Hall  
 Bobby Ramsay ..... Philip Leigh  
 Sir Paul Verdane ..... Howard Lang  
 Count Ronnes ..... J. J. Sambrook  
 Mr. Ledoux ..... L. J. Fuller  
 Dimitri ..... Darrel Vinton  
 Stewart ..... James J. Flanagan  
 Mr. Gonzales ..... Kenneth Clarendon  
 Mr. Edmonds ..... William Harrison

Peter ..... Frederick Spencer  
 Michael ..... Hal Clarendon  
 Walter ..... William Dale  
 Servant ..... Albert Gardner  
 Vaillie ..... George Newton  
 Lady Fletcher ..... Gertrude Maitland  
 Opal Ledoux ..... Cecil Spooner  
 Lady Alice ..... Ricca Scott  
 Anna ..... Retta Villers  
 Maid ..... Loretta King  
 Passengers ..... Grace Garry and Violet Warren

The Elinor Glyn wave has been on the flow ever since Three Weeks appeared and paralyzed what is known as good taste. Miss Spooner has responded to the popular demand for rose-colored drama by producing an ably built dramatization of Elinor Glyn's One Day, a sequel to the pernicious Three Weeks—pernicious, not in parading evil, but in inviting morbid consideration of an unreal sex situation as could be mustered to the mind. The play abounds in soliloquies and melodramatic catch-phrases, such as Bronxites and others like and require, yet it proved interesting, and in parts, effective. The third act is strongly put together.

The son of the erring heroine of Three Weeks, grown to manhood and believed by everybody to be decently born, is now about to become ruler of Sardinia, but conceives a love for a young American girl, sweetly appellation Opal. Opal is in the clutches of a count, who threatens her mother's name with shame if Opal doesn't wed him. She, however, reciprocates Paul's love. He has followed her to America, in the way crown princes usually don't. While visiting Lucerne six weeks later to find out the mystery of his birth, lo and behold, who should be there but Opal, engaged in living her life. Family history repeats itself in the same rooms where Paul's mother had been the creature of destiny; even the time-honored tiger skin was there. The only difference is that the bliss lasts one day instead of twenty-one. Opal decides she can't live without Paul, and so is found dead in bed. Paul then makes fatal use of the same knife Opal had used, and they presumably join the whirlwind of lovers in Inferno, along with the deceased princess.

Miss Spooner's acting was very good; she realized the difficult role in a praiseworthy manner, and received the support of her excellent company, all of whom command serious attention from the standpoint of acting.

## IRVING PLACE—DER SCHLAFWAGEN-CONTROLEUR.

Farce in three acts, after the French, by Alexander Bisson. Revived by Gustav Amberg on March 13.

Georges Godefroid ..... Otto Ottbert  
 Lucienne ..... Annie Förster  
 Abontpepin ..... Emil Berla  
 Aurora ..... Georgine von Neuendorff  
 Alfred Godefroid ..... Georg W. Pabst  
 Raoul de Saint Medard ..... Ernst Robert  
 Angele ..... Selma Weber  
 Labordave ..... Christian Rub  
 Charbonneau ..... Adolf Heine  
 Madame Charbonneau ..... Lina Hansen  
 Rosine ..... Lotte Diener  
 Julie ..... Angela Brauch  
 Françoise ..... Marie Serini

Alexander Bisson's right merry farce, Der Schlafwagen-Controleur (The Sleeping Car Conductor), which has been done on the English-speaking stage as On and Off, was revived at the Irving Place Theatre on Wednesday last, the occasion being a testimonial performance for the benefit of Otto Ottbert, the talented farceur of the company. It was within a few days of ten years ago since it was played here.

Bisson's happy complications brought about by Georges Godefroid's passing himself off as a Pullman car conductor to escape a nagging mother-in-law, and at the same time pay court to a charming damsel in a neighboring town without creating suspicion; the appearance of the genuine conductor, also a Godefroid, who, in conjunction with the wife, set a trap to catch the erring husband, offer laughter provoking situations galore. Time has not staled the humor of the farce, judging from the uproarious manner in which it was received. It was a thoroughly amused and pleased audience, who departed after the drop of the final curtain.

Otto Ottbert played the bogus conductor, the part originated by Gustav von Seiffertitz, and his enjoyable comedy methods were admirably adapted to the role. It was also his night, and he lost no trick of the trade to make his points effective. Georg W. Pabst, as a real conductor, was a splendid foil for Herr Ottbert, his quiet style being in marked contrast to the other's broad farce, greatly enhancing the fun of the situations. Georgine von Neuendorff delivered another of her finished performances, while Emil Berla got all the laughs coming to him.

An agreeable surprise was the excellent work of Annie Förster, who looked quite winsome and showed decided improvement over her previous performances. One must take issue with the husband for neglecting so pleasing a helpmate. Other commendable portrayals were contributed by Christian Rub, Ernst Robert, Adolph Heine, Selma Weber, and Marie Serini.

## AMERICAN ACADEMY MATINEE.

The American Academy matinee at the Empire Theatre on March 14 was a long and ambitious performance, for three plays were put on. The first, Dorinda Dares, by Eleanor Maud Crane, was the best, for although only a brief episode, it was best suited to the cast. It consists of a contest between a lady-killing lord and a spirited woman over the innocent Kitty Kynaston. Of course, Kitty was preserved without more injury than a little ruffled fur. Guthrie McClintic played the havoc-maker with ease, and Ellen Kraeer, despite a rather peppery voice, impersonated Dorinda with much success. Marguerite Batterson is rather lightweight for stage tears, but in this case she gave an appropriate impression of an April shower. The cast follows:

Lord Bollingbroke ..... Guthrie McClintic  
 Saunders ..... Frederic Bond, Jr.  
 Dorinda Desborough ..... Ellen Kraeer  
 Kitty Kynaston ..... Marguerite Batterson

Arthur Schnitzler is not an ideal dramatist for young people, for he demands a great deal of finesse to keep his characters human and his dialogue interesting. The Legacy, which was presented for the first time in this country, revels in gloom, for each of the three acts ends with a death. The first victim, Hugo Lonsati, after being thrown from his horse, lingered only long enough to extract from his parents the promise to care for his mistress and his child. During the second act, the respectable family conquered their repugnance for such irregularity until the child died. The bond being then broken, Adolf Lonsati carried out his determination to turn Toni Weber, the mother, adrift, and she disappeared, leaving a note intimating that suicide was her only resort.

Considering the extraordinary difficulties of such an uncheerful and exotic concoction, several of the cast are to be congratulated on their work. Gordon Gunniss accomplished as severe a task as is likely to befall him at any time in his thespian career, for he died a protracted death on a couch, without being ridiculous. Mary Peticholas sent the show speech in the



third act straight over the footlights with an authority that reached high-water mark for the afternoon. Elizabeth Eyre commanded attention by her stage presence. Maude Eddy made a striking and beautiful picture, acted intelligently a dreary role, and roused the sympathy of the audience. The little child, Constance Robinson, also won her share of applause. The rest of them—especially the men—were hopelessly at sea, and must travel a long road before they can undertake such roles on the professional stage without personal peril.

Not only is the whole subject of *The Legacy* an alien one, but the translation by Mary L. Stephenson was particularly fearful. No human being ever conversed in such stiff-kneed English. The cast follows:

Adolf Lonsati	F. Seril Peck
Betty Lonsati	Ellen Kneiser
Hugo, Doctor of Law	Gordon Gunniss
Franciska	Mary Peticola
Lola	Harriette Rossignol
Gustav Brander	Frederic Bond, Jr.
Emma Winter	Elizabeth Eyre
Agnes	Marguerite Batterson
Toni Weber	Maude Eddy
Frans	Constance Robinson
Doctor Ferdinand Schmidt	Maurice Sylbert
A Physician	Dillon M. Deasy
A Stranger	Frank W. Boeckel
A Maid	Frances Ferns

*The Temptress*, a one-act comedy which closed the bill, was a decided relief from *The Legacy*, although it is a highly conventional little episode. Florence Frederick Beryl translated it from the German by Gustav von Moser. It narrates the jealousy of Agnes Waring for her husband, John, to whom, with her consent, Constance Latham sent a note appointing a rendezvous. As it happened, however, Captain Hastings met the lady and promptly became engaged to her.

Frank W. Boeckel has an agile manner and an atrocious English accent. Dillon M. Deasy displayed unusual aptitude for character work, and Helena Francis made the impossible widow quite pleasing. The other two were conventional and were obviously playing a part. The cast follows:

John Waring	Frank W. Boeckel
Captain Hastings	Maurice Sylbert
Charles	Dillon M. Deasy
Constance Latham	Helena Francis
Agnes	Harriette Rossignol

#### GARRICK—CAZAR PAUL I.

Historical drama in five acts, by Dmitri Mereshkovsky. Produced by Paul Orleneff on March 18.

Czar Paul I.	Paul Orleneff
Caarina Maria Feodorovna	Ludmilla Liarova
Grand Duke Alexander	Mattvei Liarov
Grand Duke Constantin	A. M. Pollanov
Elizabeth	Anna Krukova
Countess Anna Tagarin	Lina Koroleva
Count von de Palen	Ivan P. Vronski
Prezradovitch	B. L. Karlin
Kutalev	N. N. Smirnov
Arjuntan Agramakov	D. Medvedoff
Benizien	V. Michailov
General Nicolai Zubov	B. F. Linbaroff
Father Gruber	T. N. Kolyanov
Bishop Ambrose	N. Tichnov

Czar Paul I., written specially for Mr. Orleneff by the eminent Polish writer, Mereshkovsky, has been forbidden in the Russian Empire by the censor, so has never appeared in its native land either in the book shops or in the theatre. Little in the play, however, would inflame an audience outside of Russia. The action revolves about one of the despots in which the history of Russia abounds. Paul, the ruler, irascible, cruel, headstrong and carnal, has driven the spurs of oppression so deep that the whole state is in turmoil. At the head of the conspirators, who are seeking to dethrone Paul, Count von de Palen approaches the Czar's eldest son, Alexander, with the plot to murder the father. In spite of the entreaties of his wife, Elizabeth, Alexander refuses to do violence to his own blood. Palen, gaining his point, goes to the Czar with the news that Alexander is in a conspiracy against the royal head. Paul immediately signs an order for the arrest of the entire imperial family, and for the murder of Alexander. Armed with this document, Palen gets from Alexander the signature for the assassination of his father. The last act shows the Czar, in his chamber with his mistress, the Countess Anna Tagarin, to whom he relates the story of his life. He dismisses her and retires. The night wears on, and the soldier-conspirators gain admittance to the royal bed-room and massacre the emperor. Alexander, acclaimed Czar by the people, is invested with the rites of office by the High Bishop.

Full of intrigue, the play is intensely dramatic. Paul Orleneff is afforded a good opportunity for the display of his remarkable gifts and carries the highly-colored character through various moods with great success. He emphasizes the brutality of the emperor, who planned to conquer half the world, while Napoleon held the other half. Mr. Orleneff is more plastic in his art than some of his supporting company, which is a creditable organization. As Alexander, Mr. Liarov was somewhat stiff and emotionally inarticulate, and given to making faces; but he has force and good intentions. Anna Krukova as Elizabeth displayed gentleness and the other qualities required, while Ludmilla Liarova as the Caarina realized the possibilities of the role. Lina Koroleva, who might be a younger sister of Nazimova, has distinction. Mr. Vronski's performance of Palen was finished to a degree, and the other members of the cast were thoroughly competent. Most of the men wore putty noses, but it didn't spoil their characterizations. The settings were adequate and Mr. Orleneff deserves unstinted praise and support.

#### HUDSON—FROU FROU.

Drama in five acts, by Henri Meilhac and Ludovic Halevy, adapted by Harrison Grey Fiske. Received by the Liebler Company on March 18.

Henri Sartorys	Eugene Ormonde
Brigard	Wilfred Forster
Comte de Valreas	Julian L'Estrange
Baron de Cambri	Clifford Leigh
Pitou	Claus Bogel
Pierre	Charles Stevens
Zanetto	Winthrop Chamberlain
Gilberte	Madame Simone
Louise	Julia Taylor
Baronne de Cambri	Lotta Lathicum
Pauline	Helen Weatherly
The Governess	Maria Davis
Georgie	Lauren Pullman

Before visiting America Madame Simone had played nine roles; in New York she has played five, two of them being new to her. In all five she has been entirely charming, as well as artistically irreproachable. It would be difficult to mention another actress on the American stage who could engage in combat such a variety of roles and acquit herself with such uniform success. To her finger tips Madame Simone is an accomplished actress, marked as such by facility of technique, instinct for theatrical effectiveness, unfailing brilliance and vivacity, and comprehension of the spirit of her part. Her work has never been uninteresting because it possesses too much clarity and vitality. Her pathos does not wring tears from the audience, it is true, but nevertheless it is admirable. Her emotion does not stir a deep response, but it gives keen joy. In *Frou Frou*, for the first time in New York, Madame Simone had a chance to show that her talents as a comedienne command quite as much respect as her abilities in other aspects. She made Gilberte an absolutely intelligible, completely illogical and thoroughly feminine character. Of course *Frou Frou* is an alluring role; otherwise it would not have been revived here so often since its New York premiere in 1870 at the Fifth Avenue Theatre. Even so, Madame Simone's realization of the thoughtless, impulsive butterfly—despite a rather weak finale—stands well up in the list.

Her company was imbued with the Gallic spirit of the drama, and at the essential points gave excellent support. Julian L'Estrange has not done a more convincing portrayal this year, for he made de Valreas both strong and graceful, a complete representation of the character in comparatively few strokes. Eugene Ormonde as the rather stodgy Sartorys played consistently, but less sympathetically—a necessity, perhaps, since only such an interpretation could give *Frou Frou* a reasonable motive for her attitude toward him. Julia Taylor's best scene was in the first act, where she sacrificed herself to make Gilberte and Sartorys happy; in later episodes her coolness carried with it no feeling of repressed emotion. Competent but not inspired work was done by Wilfred Forster, Clifford Leigh, Lotta Lathicum, and Helen Weatherly. Master Lauren Pullman won admiration out of all proportion to his contribution to the drama.

#### TWELFTH NIGHT BENEFIT.

The benefit given by the Twelfth Night Club for the Stony Wold Sanatorium took place at the Lyceum on Monday afternoon. Otis Skinner started things off by an introductory speech and was followed by Beatrice Herford in a monologue of a suburban woman engaging servants at an intelligence office. Percival Knight came next with his sketch, *Detective Keen*, assisted by Arthur Klein, Sybil Klein, F. Pope Stamper, and H. J. Metcalfe. The act is finely built, with a culminating interest which holds an audience way through. George Cohan sang "P. T. Barnum Had the Right Idea," and Gertrude Bryan and chorus sang the Flirt number from *Little Boy Blue*. A soufflé, prepared by Mrs. Augustus Kidder, brought forward a large number of prominent players, including Maud Odell as manageress of the Woman's Theatre; Grace Filkins, leading woman, burlesquing *Madge Titherage*; Muriel Starr, Ruth Boucicault, Mollie Pearson, who thrilled with her reading of Burns's "Is There for Honest Poverty"; Jessie Glendinning, Harriet Brent as call girl, Louise Galloway, Laura Burt and Olive Oliver, who fenced; Agnes Miller, Laura Collins Schoonmaker, Lotta Lathicum, Mrs. Ida Waterman Franco, and Henry Stanford. A burlesque of *The Woman* was played by the members of the real company, including Mary Nash, John W. Cope, Edwin Holt, and Carlton Macy. The Garden of Tyrah proved the most hilarious offering of the afternoon. It was very cleverly written and performed by Alice Fischer, who was an arch burlesquer of Mary Manning, and Edwin Arden, who exaggerated Lewis Waller's business and mannerisms to a most amusing extent. John W. Ramsey strolled on in the not unfamiliar role of the Abbot. Lewis Waller then recited "Snarleyow" with fine dramatic effect. The skit, *Fifty Years from Now*, by William de Mille, was an unusually entertaining piece, picturing the high cost of living with fifty years more to develop in. A household is ruined by the necessity the wife feels for eating an egg. They are priceless, and in order to get the coveted thing she compromises herself with the officer of the Public Food Department. The playlet was acted with a dead seriousness which heightened its ridiculous effect. George Gotthold, Florence Rockwell, and Walter Pennington participated and should make the act a go everywhere in vaudeville. The Berlin Madcaps, from Over the River, next amazed the audience, and Campbell Gailton and Will Jaxome, from Bunty Pulls the Strings, terminated the programme in a one-act Scotch play of grim power, finely acted.

#### DRAMATIC STUDENTS GRADUATE.

The twenty-eighth annual commencement exercises of the American Academy of Dramatic Arts and Empire Theatre Dramatic School were held at the Empire on March 15, Franklin H. Sargent, president of the institution, presiding. George Arliss and Mrs. Fiske were the guests of honor, the former making the chief address and the latter giving excellent advice to the sweet girl graduates.

Mr. Arliss told the aspirants for stage honors that the path before them would be hard to tread; that they might scarcely hope for recognition in less than ten years as a rule, but that they should not despair on that account. He urged them to be very cautious about accepting social invitations. "As soon as you find that society wants you," said he, "hide from it when you are not on the stage." Then he paid his respects to the press agents and told the graduates that, while there are doubtless some good agents, there are many more bad ones whose machinations are capable of doing much harm by prejudicing people against the players whom they misrepresent in the public prints.

In the graduating class were Frederic Bond, Jr., Dillon M. Deasy, Maurice Sylbert, Maude Eddy, Dorothy Ellis, Frances Berne, Dorothy Gwynne, of New York; Frank Wallace Boeckel, of Bennington, Vt.; Gordon Gunniss, of Anaconda, Mont.; Guthrie McLintic, of Seattle; F. Seril Peck, of Scranton; Marguerite Batterson, of Springfield, O.; Elizabeth Eyre, of Meriden; Helena Francis, of Chicago; Ellen Kneiser, of Oil City, Pa.; Mary Peticola, of Houston, Texas, and Harriette Rossignol, of Savannah.

#### AT VARIOUS PLAYHOUSES.

**ACADEMY OF MUSIC.**—The revival of *The Lights of London* last week by the Academy Stock company was the best performance by the organization this year. The scenery was that used at the Lyric last Summer in the Brady all-star production of the melodrama. Theodore Fricke, Priscilla Kewlow, Robert Vaughan, Jack Bennett, and most of the rest were excellent. This week, *The Sporting Duchess*.

**CENTURY.**—Minna Gale has succeeded Mary Manning in the role of Domini Enfield in *The Garden of Allah* at the Century. Lee Baker is giving a strong portrayal of the monk, the role originated by Lewis Waller.

**EMPIRE.**—Mrs. Fiske's season in *Lady Patricia* will close March 23, after which she will rest. *Oliver Twist* moves into the theatre from the New Amsterdam the following Monday.

**GRAND OPERA HOUSE.**—Vera Michelson is playing this week in *Alma, Where Do You Live?*

**HERALD SQUARE.**—Everywoman will close March 22.

**HUDSON.**—Beginning March 25, Henry B. Harris will present at the Hudson Theatre H. Kallert Chambers's new play, *The Right to Be Happy*, with Dorothy Donnelly and Edmund Breece featured.

**HYPHODROME.**—On Monday the mammoth Duxbury Circus was added to the regular spectacle, *Around the World*. The following acts make up the new bill: Louise and Robert Cottrell, equestrians; the Mirano Brothers, acrobats; La Rose Marguerite, equestrienne, with her white horse, Queen, and pony, Marquis; the seven Francolas, acrobats; the two Donalds in an exposition of physical culture; the Gaeck Sisters, hand and head balancers, and Fanny's Performing Hippodrome elephants in a new act. The Hansen Ben Ali's Whirlwind Arabs are retained on the bill in their whirlwind tumbling.

**IRVING PLACE.**—The first of the educational series of plays given for pupils taking German in the high schools was offered on Friday when William Tell was presented. Schiller's exquisite German and the beauty of his verse have always been the model for these ambitious linguists. The full acting corps was utilized in this production. Other plays in preparation in this series are *Maria Stuart* and *Minna von Barnheim*.

**LYCEUM.**—Arnold Daly gives a matinee to-day at the Lyceum. The programme includes *A Comedy for Wives*, by Owen Johnson, and *Braynt*. Lina Gluck will appear in dances and Charles de Harcourt will perform on the piano.

**MANHATTAN OPERA HOUSE.**—The original company of *The Million* is playing this week.

**NEW AMSTERDAM.**—The Man from Cuck's Nod and Erlanger's latest musical comedy, will open on March 25. The English book and lyrics are by Henry Blossom and the music by Raymond Hubbard. Among the principals are Walter Percival, Fred Walton, Leslie Kenyon, John Daly Murphy, Stella Wilson, Eleanor Pendleton, Rene Thornton, Flavia Arden, Marion Murray, and the Bell Family.

**PROSPECT.**—The Two Orphans proved a popular bill at the Prospect last week. Paul McArthur, Harmon McGregor, Lawrence Dunbar, Ed. F. Bailey, Margaret Lee, Rosamund Thompson, and August West were well cast. Sue Fisher as Louise and Irene Timmons as Henriette played the title-roles with much strength and sympathy, particularly so in the case of Miss Timmons. This week, *Oliver Twist*.

**WINTER GARDEN.**—Mlle. Bert Angere, the exceptional Paris dancer, in *The Captive*, is the new feature of the Winter Garden.

**WEST END.**—Sam Bernard was the bill at the West End last week, and a large audience welcomed him. Nella Bergen's singing was much appreciated as well as her acting, and Anne Wheaton made a fine impression in the part of Betty Winthrop. This week, *The Kim Walis*.



White, E. Y.

Madame Simone.

George Farrow.

A. E. Anson.

Julian L'Estrange.

## THE LADY OF DREAMS—ACT III.

Death of Geoffrey Rudel

## PERSONAL

**GALSWORTHY.**—John Galsworthy, whose latest play, *The Pigeon*, was played at the auspicious opening of Winthrop Ames's Little Theatre, was born at Coombe, Surrey, England, in 1867. His father belonged to the legal profession, and sent his son to Harrow, and later to New College, Oxford. Here he engaged in the uncongenial study of law, and graduated with an honor degree in 1889. The following year he was admitted to Lincoln's Inn. He soon gave up this occupation and started on a tour of the world. He visited Russia, Australia, New Zealand, South Africa, the Fiji Islands, British Columbia and Canada. During a trip to Cape Town he came to know a sailor, Joseph Conrad, who later developed into one of the most distinguished novelists of England, though as yet he is little known in this country. Galsworthy's first novel, "*Jocelyn*," appeared in 1890, and has been followed at intervals by "*Villa Ruben*," "*The Man of Devon and Other Stories*," "*The Island Pharisees*," "*The Man of Property*," "*The Country House*," "*Fraternity*" and "*The Patrician*." Although the author does not pose as a Socialist, he faithfully shows the conditions of society as he finds them. His love of people is of the same calibre as was that of Charles Dickens, whom Mr. Galsworthy regards as our greatest novelist in spite of his artistic shortcomings. His sympathy with laboring classes, his hatred of the extremes of modern life, such as injustice and cruelty, characterize his plays as well as his novels. He uses the theatre as a medium for expressing his large view of life, and is not interested in play-making for itself alone. The *Silver Box*, like *Justice*, showed that justice is not administered equally to the upper and lower strata of society. *Strife* was a picture of the futility of extremes in our industrial world. *The Pigeon* voices a still larger belief that charity, occasioned by true sympathy with suffering, dispenses itself without thought of the benefited.

**REED.**—It didn't matter much if New York didn't see Florence Reed in *The Master of the House* the first part of the season, as her opportunity in *The Typhoon*, at the Fulton, is large enough to be worth waiting for. Those who saw Miss Reed in the days of her beginnings—they occurred a decade ago—would now hardly recognize her work, as her inherited talent for acting has blossomed out in a most convincing

manner. She spent the years of her obscurity with George M. Cohan in vaudeville and in stock companies in this city and in Worcester, Providence and Chicago. She was with May Irwin once, and acted in England for a time. Edward H. Sothern acquired her services during 1908-09, appearing in a classic repertoire. That she is more at home in modern plays is strongly evidenced by her fine comedy work in *Seven Days* last year, and by her present acting of *Ilona Kerner*.



JOHN GALSWORTHY

She unites personal beauty with alluring movement; her emotional work is appealing, and she strikes out in a distinct conception of character. Roland Reed was her father.

**Foy.**—Eddie Foy, a New Yorker by birth, has been on the stage for forty-three years. As a variety actor, he made his bow in 1886 at the Union Square Theatre, New York, in *Jack-in-the-Box*. When not in the city he was working steadily in the West. *Blue Beard*, *Hotel Topsy Turvey*, *An Arabian Girl* and *Forty Thieves*, *The Strollers*, *The Wild Rose*, *Piff*, *Paff*, *Pouff*, *The Earl and the Girl*, *The Orchid*, *Mr. Hamlet of Broadway*, *Up and Down Broadway*, and *Over the River*, with various excursions into vaudeville have been the means of keeping this most genial and individual comedian before the public.

## CUES.

The Café Lyric Company, restaurant and café, in the Metropolitan Opera House Building, made an assignment recently to Edwin D. Hyde. The company was incorporated on Oct. 25 with a capital stock of \$10,000. W. S. Gaines was president and Gorham Benedict, treasurer. The place was formerly known as Gazzo's until it was closed a few months ago, re-equipped and opened by the present company on Dec. 6.

A new managing firm has been formed, Eisfeldt and Anhalt, and is directing the business affairs of May Irwin, now starring in *She Knows Better Now*. Kurt Eisfeldt is Miss Irwin's husband, and Lawrence Anhalt was for a long time in the business offices of David Belasco, and has more recently been with the Shuberts as manager of the Lyric in Chicago and the Adelphi in Philadelphia.

The Messrs. Shubert announce they have decided to rush work on their new playhouse in Forty-fourth Street, the plans of which have been filed and accepted and the foundations for which are now being laid. This amusement place, in the very heart of the theatrical district, will positively be opened to the public not later than Sept. 1 of the present year. It was designed by William Albert Swasey. In addition to the auditorium, which is to seat 2,600 people, the plans call for an elaborate roof garden. In this new structure the gallery will be eliminated.





# THE MATINEE GIRL



**Y**EARS are fleet and they have run quickly by since a handsome woman, with a determined face that contradicted fatly her languid manner, told me there would come a time when "smart folk, don't you know, who dine late, will demand a theatre where they can see an entertainment without having hurried their dinner; one where the curtain rises at a quarter of nine." That woman was Mrs. Josefa Osborn, gone where play ventures cease from troubling. She herself made the experiment at the Berkeley Lyceum. Norma Munro, who once began a play that David Belasco planned to produce, but who never finished it, and who resides permanently in Paris, was associated with her in the Society Theatre. This first essay in handbox amusement in New York failed. But Mrs. Osborn prophesied that the exclusive element among theatregoers would yet maintain such an one, "especially," she added, "if you give them playlets instead of plays." Folk of reminiscent habit recalled her prediction when they sat amid the soft-bued magnificence of the Little Theatre. That new institution will live, I fancy, for several reasons, none of which is democratic. Josefa Osborn's idea has survived her.



CAROLINE MAY BLANEY IN CORK, IRELAND

With early Easter greetings came this note, dated Grimesby, Ireland, from "Chas. E. Blaney's Little Sister":

DEAR MATINEE GIRL:

With my good wishes for the season may I thank you for the pleasure your very interesting page in THE MIRROR always gives me! Which even while touring the British Isles I receive and look forward to its coming each week. You do not know me, but, like all members of our noble profession, I hope you may some time. I have been touring for two years in the British Isles under the management of G. N. Ballanser. My experiences have been most delightful, both professionally and socially. In England, Ireland, and Scotland our more reserved cousins have been very kind to me. It has seemed more like a joyous holiday than a business tour.

Of course, at this time particularly my thoughts are with dear old New York and Broadway, and all it means to a member of our profession—and a good American—and your chatty page always seems like a letter from home.

With all good wishes to all Broadway.

Sincerely,  
CAROLINE MAY BLANEY.

A postscript adds: "Enclosed find a peep at myself while in Cork on my way to Blarney Castle. I stopped for a short while in this very popular conveyance in Cork. My day at Blarney Castle was delightful. I kissed the Blarney stone. I wish every one could see the beauties of this glorious old country."

Zeffie Tilbury gave a rainy Sunday recently to unpacking the boxes belonging to her mother, the late Lydia Thompson, famous for her lead of the British Blondes organization. Quite unexpectedly Miss Tilbury came upon a book written by the famous English beauty. Each chapter is rich in reminiscence and of a pungent personal flavor.

In *The Case of Becky*, Frances Starr plays an impish character, Becky, and a sweet, saintly girl named Dorothy.

"Which do you like better?" asked a Chicago duchess of pork, anticipating the answer by a bromidic smirk.

"I love Becky," replied the young star, "and hate Dorothy."

The gratitude that is in actors for the plays that brought them fortune and the parts that brought them fame, is shown once again, by the name Maggie Mitchell gave to the eight-floored apartment house which is her town home and from which she derives a substantial year round rental. Everyone who has seen Fanchon, remembers St. Andoches. The title has been transferred from its play associations to a modern

apartment house in the metropolis. Callers at Miss Mitchell's city home or at her Summer cottage at Liberon meet there a slender, affable young woman who also summons memories of the play. "My daughter Fanchon," says the sprightly comedienne.

A visiting company at a morning rehearsal had as critics the joint managers of the local house:

"Anything to suggest?" asked the manager of the visiting company.

"Bet I have," said one of the judges in front. "Them two fellows at the right ought to burn their wigs or give 'em away. They don't fit and they ain't become, don't suit their style."

The other local manager nodded. "Wrong color," he said.

The manager of the company went on the stage and after a short conference came wearily back.

"Won't they change?" asked the local manager.

The director of the company's destinies shook his head.

"Then fire 'em."

"They can't take them off," was the patient explanation, "because they grew on. They're their own."

A book by Volney Streamer, former actor, present librarian of the Players, and long time associate of a leading publishing house, finds place in many actors' libraries. Privately printed, it is an interesting compilation entitled "Book Titles from Shakespeare." The book, which goes out with the author's greetings of the season, proves how amazingly many titles of current books and plays are drawn directly from the inexhaustible fount of the genius of the Bard of Avon. He ascribes to Howells thirteen book titles derived from that source. The first to derive from Shakespeare a fitting title he says was Leigh Hunt, who selected "Table Talk." Hawthorne followed with "Twice Told Tales," after which came Charles Kingsley with "Westward Ho." Mr. Streamer notes that as a source of titles quotations from Hamlet are most popular, "one third of the entire list being taken from that tragedy," says Mr. Streamer. "As You Like It" is next in favor, followed closely by "Macbeth" and "Othello."

The compiler cites four hundred of these titles, giving the name of the author borrower in each instance. This is a new and interesting evidence of the debt to Shakespeare, and indicates how deeply his works have influenced all the literature that has followed.

THE MATINEE GIRL.

## THE STAGE BIRTHDAY CALENDAR

March 20.

AMELIA BINGHAM, whose popularity as a vaudeville headliner continues unabated, now in her fourth consecutive season in this branch of the profession.

FANIA MARINOFF, recalled in the original production of *The House Next Door* and who reappeared on the New York stage last week with

Henry Miller in *The Rainbow* at the Liberty Theatre.

NELLIE FILLMORE, now playing her second season in the role of Mrs. Bannan, the boarding house keeper, in *The Country Boy*.

JULIA VARNY, the creator of the part of Hannah Mullett in William A. Brady's production of *Little Women*.

RENE CHAPLOW, this season playing the ingenue role in *Driftwood*.

March 21.

ALBERT CHEVALIER, the famous singer of coarser songs, lately seen here as the star of *Daddy Dufard*.

FLO IRWIN, who these days plays character comedy roles in musical productions, now in her second season in *Madame Sherry*.

VIVIAN OGDEN, last seen on Broadway with *Law Fields* in *The Hen Pecks*, and who this season has been playing special engagements in stock, in such parts as *Lissie* in *The Lottery Man*, and *Miss Hazy* in *Mrs. Wiggs of the Cabbage Patch*.

LAWRENCE BECK, the agile dancer, a frequent figure in Dillingham productions, now at the Globe Theatre with *Eddie Foy in Over the River*.

RALPH DEAN, last seen on Broadway in *Mrs. Avery*, at Joe Weber's Theatre.

March 22.

GEORGE BARNUM, who has been playing under the direction of Henry B. Harris for a long time, this season with *Helen Ware* in *The Price*.

C. MORTON HORNE, who began the season with *Thomas Ross* in *An Everyday Man*, was then in *Little*

*Boy Blue*, at the Lyric, and is now playing in Chicago in Cohan and Harris's special production of *Officer 666*.

MATT B. SNYDER, the veteran character actor and stage-manager, now on tour with the Western company of *The Gambler*.

JACK DEVERAUX, who appeared early in the season with *Helen Lowell* in *Next*, and then had a happier time with *William H. Crane* in *The Senator Keeps House*.

JULES CLUZET, this season a member of *The Girl* in the Taxi company.

March 23.

SIR CHARLES WYNDHAM, the admirable English actor, last seen here in *The Mollusc*.

THOMAS A. WISE, who has been seen this season as star in *Uncle Sam* and *Cap'n Whittaker's Place*, and who is now a vaudeville headliner in the sketch, *A Chip of the Old Block*.

SYDNEY GRUNDY, the distinguished English dramatist whose recent play output has not been as prolific as formerly.

ROSE BRAUDY, thus far this season seen with *Bothwell Browne* in *Miss Jack* and as *Amrah* in *Ben-Hur*.

SIDNEY BLAIR, for some time with *William H. Crane* in *Father and the Boys*, and now on tour with the second company of *Rebecca* of *Sunnybrook Farm*.

March 24.

MAUD MILTON, the admirable actress of dowager roles, seen here often in times gone by in the support of *Sir Henry Irving*, and this season in *Pomander Walk*.

ALICE HURLEY, who sings coarser songs in the English music halls, recalled in this country the season of 1907-08 in the *Percy Williams* theatres, and who, incidentally, is the husband of that peerless comedienne, *Marie Lloyd*.

March 25.

ESTELLE WESTWORTH, recalled heretofore as prima donna with the *Bostonians* and the *Aborn Opera* company, and who went abroad two years ago to study for grand opera, the result being a three-year contract to sing the leading roles at the *Hof-Opera*, *Dresden*, Germany, where she recently made her debut as *Madame Butterfly*.

RALPH HERR, who has had a most successful season as a stellar light, under the direction of Joseph M.

Gaites, continuing in his vehicle of last Spring, *Dr. De Luxe*.

FLORENCE ZINGFELD, Jr., who has made several fortunes out of his own particular brand of musical plays, his latest venture being the *Moulin Rouge*, in what was formerly known as the *New York Theatre*.

EUGENIA WOODWARD, for the past twenty years a member of *Julia Marlowe's* company, playing pretty much every type of part, but this season she cast her fortunes with the *Drama Players*, doing especially good work in their production of *The Learned Ladies*.

M. W. RALE, who used to play in *A Gentleman from Mississippi* and who is now at the *Gaiety Theatre* as the *Jap servant* in *Officer 666*.

SPENCER CHARTERS, one of the happy actors who have been identified with *Get-Rich-Quick Wallingford* since the first night, a year and a half ago.

ROBERT MILLIKEN, chiefly identified with *Shubert* attractions, now playing with *Louise Gunning* in *The Balkan Princess*.

March 26.

CHRISTINE NIELSEN, who has been seen on Broadway in *The Belle of Brittany*, *The Balkan Princess*, the star cast of *Pinafore*, and this season in *The Wedding Trip*.

WILLIAM BARTLETT REYNOLDS, business-manager for attractions such as *Kyrle Bellew*, *Nasimova*, *Blanche Ring*, *The Rose Maid*, and now with *Alice Lloyd* in *Little Miss Fix-It*.

GERALD DU MAURIER, seen in this country with *Beer-bohm Tree* in 1896, and then whom London now has so more popular actor-manager, having produced during the past two seasons *Nobody's Daughter*, *Mr. Jarvis*, *Passers-By*, *The Perplexed Husband*, and *The Dust of Egypt*.

JULIAN ROYCE, who has acted in America with *Hattie Williams* in *Detective Sparkes* and *Marie Tempest* in *Casta*, and here again this season in the production of *Passers-By*.

FRED SUTTON, well known in stock circles, especially through *New England*, at present being with the *Richmond Stock*, *Troy*, N. Y.

JOHNSON BRISCOE.



RALPH HERZ



CHRISTINE NIELSEN





# REFLECTIONS



Mrs. Rogers Barker (Jane Doré) is convalescent at the City Hospital, Holyoke, Mass.

Little Gertrude Short, aged nine, who succeeded in a boy's part with Mary Manning in *A Man's World*, is now seen in the child role in *The Never Homies*, which opened at the Los Angeles, Cal., Lyceum, on March 17 for ten weeks.

John Barrymore was fined \$10 in this city on March 4 for driving his automobile at excessive speed. He averred that he was not acquainted with the law.

A Chicago newsboy was arrested on March 2 for signifying his disapprobation of a vaudeville act by throwing marbles at the performer.

Silvio Hein was discharged in bankruptcy on March 4. His liabilities were \$18,924.

The application of Mrs. Grace A. Fendler to restrain Oliver Morosco's production of *The Bird of Paradise* on the ground that it had been appropriated from her play, in Hawaii, was denied on March 4 by Justice Davis in this city.

Allan Kelly and Nellie Granville have joined Barriers Burned Away.

Anna Hartley fell during her barrel jumping act at Keith's Theatre, Cincinnati, on Feb. 29, and it was thought at first that she was seriously injured. But she recovered and was able to perform the next day.

Etta Burke, of Polly Pickle's Pets, is in the Ottumwa, Iowa, Hospital, where she is regaining strength after a serious operation.

Gertrude De Mont has closed with the Empire Stock company, Paterson, N. J., and has signed a year's contract with Bert Leslie, to go to the Coast over the Orpheum time.

A Cincinnati judge decided on March 2 that the referee who is winding up the affairs of the Carl Hagenback Circus and Show Company may not sell the name "Carl Hagenback," which belongs, he holds, to the German family of animal dealers and should be used by no one else.

Harry O. Stubbs, of the Southern Stock company, was initiated in the Columbus, Ohio, lodge of Elks on Feb. 28.

Charlotte Harrington, dancer, has sued Russell Thompson and Bertha J. Allan, vaudeville agents, in Seattle, for \$875 damages because their dog bit her in the leg when she was doing a dance in their office. The dog, it would seem, did not care for the dance.

The First Reformed Church, of Sodus, N. Y., has purchased the Sodus Opera House, and will remodel it as a church.

Sara Homans, daughter of the late George Homans, is soon to appear in a *Levi Fields* production.

Leota Whitton Bierach, a talented amateur harpist, of Louisville, contemplates an early appearance as a professional.

J. K. Adams, of Klaw and Erlanger's staff, has gone to London to join Joseph Brooks and Herbert Gresham in directing the *Drury Lane* production of *Ben-Hur*. The American members of the cast will sail on March 23.

Mikail Mordkin brought suit in the New York Supreme Court on March 2 against Vladimir F. Polevoy, secretary of the Russian Consulate here, claiming \$50,000 damages for alleged libelous articles written by Polevoy for two Moscow newspapers, which made it appear that Mordkin had lost prestige as a ballet master in this country.

At the Victoria Hotel, Buffalo, on March 3, an entertainment was given by the theatre folk in town, arrangements being made by Bert Weston, Guy Dallery, Charles Davis, John Sitterly, Arthur Browning, and Proprietor Leo Manger.

Elith Reumert, the Danish actor, recited some of Hans Christian Andersen's fairy tales at Berkeley Lyceum on March 5, assisted by Oriska, Dorothy, and Rosalind Fuller.

Harry Kieffer has joined the Woodward Stock company at the Kansas City Auditorium to play character parts.

Virginia Goodwin resigned as leading lady with the Majestic Stock company, Topeka, Kan., on March 2, and has been replaced by Ann Bronaugh.

Pauline La Verne, wife of the Rev. John William Jones of Omaha, Neb., is a member of the American Theatre Stock company in that city.

Frank Keenan will be seen in *Man to Man*, by Oliver White, on the Orpheum Circuit.

Charles Rann Kennedy has sent a copy of his new playlet, *The Terrible Meek*, now being played at the Little Theatre, to every ruler in the world, to the Pope, to the various cardinals and bishops.

Harry B. Smith is making the revision of *A Trip to Chinatown* for the new Moulin Rouge, at the New York Theatre. Harry Connor has signed to play his original role, *Weland Strong*.

Creatore and his band sailed from this port for Florida on Feb. 24.

Announcement was made on Feb. 26 that

Charles Quartermaine and Madge Titheradge, both playing at the Thirty-ninth Street Theatre in *A Butterfly on the Wheel*, were married in London on March 8, 1910.

Gus Heckler, once prominent in dramatic journalism, is now proprietor of the Occidental Hotel, at Broome Street and the Bowery, where "Big Tim" Sullivan stops.

Genevieve Kane was married to Dr. Thomas William Healey, in San Francisco, on Feb. 15. Miss Kane, who was known in private life as Margaret Coleman, last acted under William A. Brady's management. She has retired from the stage, and will make her home in San Jose, Cal.

W. A. Whiticar reached his hotel in this city on Feb. 24, and received two minutes later a telegram calling him to rejoin *The Thief at Guelph*, Ont. The company had been supposed to have closed at Peterboro, Ont., from which town snow storms made it impossible to reach the next stand.

Joseph O'Meara gave a selection of character readings at the Cincinnati Odeon, on Feb. 27.

Myron B. Rice has been engaged by Paul Armstrong to manage *A Romance of the Underworld*. The hit made by this play as a one-act vaudeville skit has induced Mr. Armstrong to elaborate it into three acts.

Garland Gaden, who has been playing the title-role in *Our New Minister*, has returned to New York, the company having closed during Lent.

Virginia Brooks, who has attained notoriety as a social reformer, is going into vaudeville, and will hand the money to a charity institution in her home town, West Hammond, Ind.

Otto Hauerbach, who has written a new musical comedy for Emma Trentini, went to Salt Lake City to attend the wedding of his only sister, Sadie Hauerbach, and Avern Poulton, a business man of that city, on March 6.

A divorce was granted in this city on Feb. 26 separating Gertrude M. Jones from her husband, Charles T. H. Jones, stage-manager of the Aborn Opera company.

Sir Gilbert Parker was entertained at dinner by S. Stanwood Meekes, in this city, on Feb. 26. Sir Gilbert's play, *The Seats of the Mighty*, was presented in New York not many years ago by the present Sir Herbert Tree.

Viola Tree, daughter of Sir Herbert Tree, is engaged to marry Allan Leonard Romaine Parsons, son of the vicar of Tunbridge, Surrey, England.

The carnival of Russian dancing at first announced to be given at the Manhattan Opera House by Gertrude Hoffmann and the Imperial Russian Ballet, was held instead at the Majestic Theatre, Brooklyn, last week. The dancers will next appear in Pittsburgh, Baltimore, and Philadelphia.

The sensational playlet, *Vengeance*, done at a recent special matinee at the Hudson Theatre, with Nicholas Orloff in the principal role, is being prepared for vaudeville by George K. Rolands.

Mortimer Kaphan will impersonate various characters of Charles Dickens at Carnegie Hall on April 12.

The third of Madeleine Rives's series of entertainments for children occurred at Carnegie Lyceum on March 16.

Justice Newburger, on Feb. 28, announced that he would grant a decree of divorce separating Mr. and Mrs. Mandeville de Marigny Hall (Vida Whitmore). The wife testified that they had been married in Jersey City on May 21, 1908, and she had learned subsequently that he already had a wife.

Johnny Kilbane, pugilist, who recently defeated Abe Attell for the featherweight championship, is playing an engagement of ten weeks in vaudeville.

*Life*, the humorous paper, has received \$1,048.14 from the New York *Mail* and *Express* in settlement of a judgment for violation of copyright, the latter having copied from foreign journals certain pictures copyrighted by *Life*.

Louis A. Simon, Kathryn Osterman and company are presenting in vaudeville a miniature musical comedy, *A Persian Garden*, a condensed version of *The Wife Hunters*, which was cordially received. The supporting players, Helen May, Peggy Hudson, Bernice McCabe, John Sterling, George Meade, Paul McGill, Lyndon Law, Allen Pollard, Elsie Ryan, Jules Unger, Reginald Carrington, and Gus Alexander, were supplied by the De Mille company.

Daniel Lawlor is with the Emma Huntington company, touring the South in *Tess of the Storm Country*, *The Blue Mouse*, and *Salomy Jane*.

Gabrielle Ray and Eric Loder were married at Windsor, England, on March 1.

Lady Gregory is out with an endorsement of Colonel Roosevelt's candidacy for the Presidency, basing her approval upon the Colonel's favorable opinion of the Irish Players.

Adelaide Mason, who has been on the

stage fourteen years, and confesses that she is only eighteen now, has distinguished herself as a drum major in Weber and Fields's Jubilee at the Broadway.

The St. James Theatre, formerly Chickering Hall, in Huntington Avenue, Boston, which was being rebuilt for a stock company, was destroyed by fire on Feb. 25.

Helen Ware's season will continue until Aug. 4 at Duluth, Minn., and will include a visit to the Pacific Coast.

While in France Manager Henry B. Harris will confer with Edgar Selwyn about his new play to be seen here in September.

The First Lady in the Land is being novelized by Acton Davies for publication in April.

Mrs. William Laurence Jones read Shaw's *The Devil's Disciple* on Feb. 21 before the Wednesday Club of Alameda, Cal.

Fire in the cellar of the Hotel Albany, on March 1, scared a large number of theatrical guests, but wrought very little other harm.

Mrs. Josephine Dunfee took the place of Ella Von Bostel as Josephine in *Pinafore* with De Wolf Hopper on Feb. 27, at Scranton, Pa., at short notice and scored successfully. She will continue in the role.

The Irish Players closed their American tour in Chicago on March 2 and proceeded to Boston, where a benefit was given for them at the Plymouth Theatre on March 4. On March 5 they sailed for Ireland on the *Campania*.

Mrs. Cecil Presley had her husband, a vaudeville actor, haled to court in Cleveland, on Feb. 27, along with a friend of his, alleging that they had been "kicking her dog around." The canine, entitled Trizzie, was not in court and the case was adjourned upon the men's promise to quit kicking the creature around.

The first banquet of the Philadelphia Theatrical Managers' Association was held at the Bellevue-Stratford on Feb. 29. Courtesy to the public, revival of the old stock system, and general improvement of plays and playhouses were discussed by Harry T. Jordan, Percy Winter, Frank Howe, Dr. Talcott Williams, and city officials.

F. H. Shelton, of 228 South Twenty-first Street, Philadelphia, has built in his residence a miniature theatre, seating eighty persons, where ambitious dramatists may have their plays produced.

Anna Cleveland, who has been seriously ill, has returned to the Morrison Stock company, Lynn, Mass., as leading woman. Miss Cleveland was out of the cast but a week, although she was unable to rehearse for several weeks.

William S. Donovan, who has been for seven weeks in St. Mary's Hospital, Duluth, Minn., is recovering. He was stricken with typhoid fever while playing with the Gus A. Forbes Stock company at the Lyceum Theatre, Duluth.

James Durkin resigned on Feb. 28 as leading man of the Garrick Stock company, Salt Lake City, and has been succeeded by Thurston Hall.

Iika Marie Diehl opened on March 4 at the Gaiety Theatre, Hoboken, N. J., as leading woman in *The Spendthrift*.

De Witt Newing has been engaged as leading man with the Albee Stock company, Providence, R. I.

Bartly Cushing, late stage-director for Henry W. Savage and Harrison Grey Fluke, has gone to San Antonio, Tex., with a stock company to open the new Orpheum Theatre there. The opening bill was *The Commuters*. The personnel of the company includes Lola Downin, leading lady; Leonora Oakford, who has been playing in England during the past three years; Hayden Stevenson, leading man; June Congreve, Louise Valentine, Carle Hastings, Irving Lancaster, Stanley Wood, Arthur Linden, Charles Macdonald, Charles Silvernail, and Wilbur Mason.

The Agnes Cameron Players on March 2 ended a two years' successful engagement at the Tremont Theatre, New York city. After the performance patrons of the theatre expressed their regret at losing the company in speeches made from the stage. The company includes Billie Burke, Jack Chandler, and Geraldine McCann.

Harry Bewley was especially engaged to originate the character comedy part in *Ren Sheld's* and Frank Callahan's musical comedy, *It Never Happened*, at Payton's Lee Avenue Theatre, Brooklyn, recently, scoring one of the hits of the production.

Joe Robinson Haywood opened on March 11 with the Glaser stock company, Cleveland, playing *Chloe in Uncle Tom's Cabin*.

Mary Serrows will again head the Majestic Stock company in Grand Rapids, Mich., this summer. Others in the roster will be Martha Mayo, Jane Gail, Loretta Wells, Stephen Wright, and Brandon Evans.

Oliver P. Crouse and Howard T. Kuns have leased the Mansfield, O., Memorial Opera House for a period of two years and will make many improvements.

William A. Brady has sued Arnold Daly to recover \$3,000 on a note made in 1910

and Mr. Daly has filed a counter suit for \$25,000, alleged to be due under an unfulfilled contract.

Lulu Glaser in Miss Dudelack is no longer under management of Werba and Luescher, but is now managing herself.

Mackay and Stubbs will again conduct the Summer stock season at Olentangy Park, Columbus, O., opening May 27. Mr. and Mrs. Harry O. Stubbs will occupy Elsie Janis's cottage for the Summer.

F. B. Chase and S. Z. Poll will install the Poll Players for a Summer stock season at Chase's Theatre, Washington, D. C., opening about May 1.

Alan Stanchfield, with the Charles Kramer Players at the Majestic, Cleveland, is playing light comedy roles and has introduced several original planologues.

William Parke, producing manager at the Castle Square Theatre, Boston, will install a stock company at the Colonial Theatre, Pittsfield, Mass., opening May 20.

Edna Archer Crawford retired from the Proctor Stock company in Elizabeth, N. J., on March 2, after a successful season of ten weeks, and with her mother, Mrs. M. L. Crawford, went to Atlantic City for a rest.

The Wadsworth Theatre Stock company, Washington Heights, New York, are using plays owned by Wetzel, Rosener and James. Sir Bob is the bill this week, *A Cure for Husbands* following.

When Mona was in rehearsal at the Metropolitan Opera House on Feb. 29 a black bear, who has a walking part in the opera, got away from his moorings and gave chase to Alfred Herts, the distinguished operatic conductor. It began to look as if brula would win when Albert Reiss and a corps of stage hands rounded up the beast and returned him to his cage. Mr. Herts may be able to conduct Wagnerian productions, but he is not an animal tamer.

Christian Timmer, concert master of the St. Paul Symphony Orchestra, fell on the ice, in that city, Feb. 22, and seriously injured one hand. The damage, however, is not believed to be permanent.

The Mendelssohn Choir of Toronto, with the Theodore Thomas Orchestra of Chicago, gave two unusually fine concerts at Carnegie Hall on Feb. 27 and 28, conducted by A. S. Vogt.

Yvonne de Treville made her local reappearance at a Carnegie Hall matinee on Feb. 27, offering a delightful selection of French songs.

Carl Burrian sailed for Bohemia on Feb. 27, after his season of opera here.

The Berlin Royal Opera and the Metropolitan Opera House have entered into an agreement whereby German singers will be required to abide by contracts in that empire, and not disregard them when New York offers larger recompense.

Franklin Riker, tenor, gave a pleasing recital at the Belasco Theatre on Feb. 27, accompanied at the piano by Charles Gilbert Spross.

Victoria Boashko offered an enjoyable piano recital in Rumford Hall, on Feb. 27, being the occasion of her return to New York after a concert tour with Karl Jörn.

A special performance of *Aida* was given on March 3 by moonlight at the Pyramid of Cheops, in Egypt, the singers being imported from France and Italy.

A new play by William Schwenk Gilbert was acted by New York City College Dramatic Society at Carnegie Lyceum on March 16.

Barnard College Juniors put on an original comedy, *Pandora's Box*, by Mary Gray, at Brinkerhoff Theatre, in this city, on March 1, with music by Rhoda Erskine and Cora Tenner. Principal parts were played by Katherine Fox, Estelle Krause, Elizabeth Palmer, Margaret Palmer, Margaret Carr, Helen Lachman, Edna As-truck, Lucy Morgenthau, Vera Hotson, Helen Zagat, Margaret Terriberry, Margaret Meyer, and Helen Bleet.

Pupils of the East High School, Rochester, N. Y., played *The Captain of Plymouth* on Feb. 22, the cast including Carrie Dalrymple, Martha Jane Judson, Elizabeth Davy, Mary Kellogg, Esther Seward, Ruth Cooley, Adele Shafer and Ernestine Krieger; Stewart Colvin, George Beach, Herbert Ernisse, G. Augustus Haskins, Howard Bancroft, Lewis Collins, Samuel Meulendyke, Edmund Marth and Albert Hubbard.

London Assurance was acted by students of the Volkmann School in Boston on Feb. 22, the players being Herbert N. French, Robert S. Steinert, Warren D. Arnold, Raymond P. Baldwin, Robert Cutler, George L. Batchelder, Jr., David Arnold, John A. Hiller, Kenneth B. Murdock, Guy H. Lee and Robert Longyear.

The Amherst College Dramatic Association produced *Twelfth Night* at Athol, Mass., on Feb. 28, the cast including J. H. Mitchell, L. A. Sadie, C. P. Rugg, W. H. Brown, A. M. Morris, G. D. Olds, Jr., E. Brown, F. E. Glass, F. W. Renfrew, D. H. Brown, C. Livingston, H. P. Swanton, R. I. Stout, F. J. McFarland, C. H. Wadhama, H. C. Wilder, and H. W. Westcott.



# THE NEW YORK DRAMATIC MIRROR

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## SALT LAKE THEATRE 50 YEARS OLD.

The fiftieth anniversary of the opening of the Salt Lake Theatre, Salt Lake City, celebrated recently, was a remarkable occasion, for the reason that when Manager George L. Pyper invited every one whom he could locate who had been associated with the house during the past half century to attend a performance of Robin Hood by local talent in honor of the event, he had acceptances from no less than 250 persons who had attended the first performance fifty years ago.

There were present the man who made the doors, one who helped to dig the foundation, another who hauled the sand used in construction, he who hauled the gravel, one who put shingles on the roof, one who assisted in the painting, another who plastered the stairways, the original ticket taker, and a member of the first orchestra, while the remainder were in the initial audience.

The man who hauled the sand was paid \$50 in tickets for performances, and one other told how he took a party of six to the opening, paying for the tickets with one sack of wheat and one of potatoes.

## [STAGE]CHILDREN'S FUND BENEFIT.

A benefit was held on the afternoon of March 15 at the Lyric Theatre under the auspices of the Shuberts. Mrs. Millicent Thorne, president of the Fund, had arranged an interesting programme. Barney Bernard first introduced Tom Wise, who did his recent vaudeville offering, A Chip of the Old Block, followed by Bernard Niemeyer in Dutch monologues and songs. Mildred Holland gave a powerful rendition of the denunciation speech from Marie Stuart. Paula Edwards sang and was followed by The Bird of Paradise company from the Maxine Elliott, who gave the entire first act of the play, mainly characterized by the memorable acting of Laurette Taylor.

Christine Norman and William Hatch, who joined the company recently, were seen in the play for the first time by the majority of the audience. Madge Titterton gave a fine reading of Kipling's "Soldier, Soldier." Ethel Gilmore and Garry McGarry did their Mordkineque dance, and La Petite Menestrel performed. Sally Cohen and John C. Rice appeared in their amusing skit, The Path of the Primrose. Preceding a stage frightened miss who imitated Hazel Dawn in The Pink Lady, and a short piece called The Laundry Strike, that excellent actor, Howard Kyle, presented one of the recent short plays of Percy Mackaye's called Gettysburg. An old Union veteran, no longer able to walk, sits in his chair on Memorial Day and thinks of the war. His companion, a granddaughter, has made a plan of the battle of Gettysburg out of a pile of refuse, and recites the events of the fight. The old man's enthusiasm mounts high as he joins in the story. Outside are heard the school children marching to the cemetery, singing "John Brown's Body." The girl runs out, and soon the old veteran's feelings sweep over him so strongly that he walks, and totters out to help decorate the graves of his dead comrades. Mr. Kyle gave a performance remarkable for its depth of emotion. He was assisted by Evelyn Varden, who revealed a most charming personality, free from self-consciousness.

## LENTEN SLIDES.

The Novelty Slide Company announces special slides for Lent, covering Lenten subjects, such as the Passion Play, Wonderful Rome, Pappal Consistory, Stations of the Cross, Milton's Paradise Lost, Dante's Inferno, and Jerusalem and the Holy Land.

## CUES.

Augustus Thomas's new comedy will be named When It Comes Home, instead of The Point of View, as first announced. It will be produced at the Illinois Theatre, Chicago, April 8. Directly after the production Mr. Thomas will leave for London.

The Dickens Fellowship, through Secretary Wenona Merlin, will attend in a body Friday's performance of Oliver Twist at the New Amsterdam.

Elbert Hubbard lectured at the Century Theatre on March 17 on "The March of the Centuries."

Grace Griswold, now in Over Night, is to play the Queen with Ian MacLaren in the performance of Hamlet, to be given at Wallack's on April 23, Shakespeare's birthday. The Ophelia will be Laurette Taylor, now with The Bird of Paradise.

The Newman Traveltals on Sunday evenings at Carnegie Hall conclude with a lecture on Germany on March 24. The subject last Sunday was Moscow and St. Petersburg, the talk proving most instructive and entertaining and the pictures beautiful.

Mr. and Mrs. Jerry J. Cohan left town on March 16 for Cleveland to visit their daughter, Josephine, and her husband, Fred Niblo, who are touring in The Fortune Hunter.

Mrs. Howard Gould (Katherine Clemmons) is reported to be seriously ill in Spain. Mrs. Gould secured a separation from her husband in 1909.

Mrs. Ralph Herbert White (Lucy Bartlett) brought suit in Massachusetts on March 11 for divorce from her husband, charging desertion.

The new Players' Club of Washington, D. C., purpose to open a booking agency. George A. Bentley has been elected secretary of the club.

Mayor Shank, of Indianapolis, Ind., has appointed a commission to devise an ordinance to regulate billboards.

Howard Wilson, actor, while waiting for a street car in Brooklyn, on March 11, did a jig on the sidewalk, slipped, fell, broke an ankle and was taken to the Kings County Hospital.

The Butterfield Players will open Spring and Summer stock season at the Belasco Theatre, Washington, D. C., April 15, with Brown of Harvard, under direction of Everett Butterfield. R. G. Craerin will be business manager.

William A. Brady announces for early April in this city a double bill—The Best People, a three-act comedy, by Frederick Lonsdale and Frank Curson, and The Gods of the Mountain, a musical play in one act by Lord Dunsany and Norman O'Neill. Cyril Scott will head the casts, supported by William McVay, Dallas Anderson, Rockliffe Fellows, Henry Dornon, James Hagan, W. J. Gros, W. Sage Bennett, H. S. Koser, William Lewis, Edwin Thompson, Ruth Shepley, Lucille Watson, and Mona Morgan.

Jose Collins, at the Winter Garden, is going to revive "Ta-Ra-Ra-Boom-De-Ay," the song that made famous her mother, Lotie Collins, twenty years ago.

The Hungarian Players will enact The Typhoon in its original vernacular at Sokal Hall, 420 East Seventy-first Street, on March 23, the curtain rising at eleven p.m. Walker Whiteside and his company, now presenting the play in English at the Fulton Theatre, have been invited to attend.

Mabel Cordella Lee, a South Dakota girl, has made a notable success in Europe as a violinist. The Berlin papers say she is "the prettiest American girl on the European concert stage."

Estelle Runyon, late of Florodora, and William Lawrence, a Massachusetts shoe manufacturer, were married in Jersey City on March 17.

Rose La Harte, at the Hippodrome, says that she has diamonds worth \$1,000 set in the heels of her stage shoes. It might be so at that.

David Blapham, assisted at the piano by Harry M. Gilbert, will give a song recital at Carnegie Hall on March 22.

At the entertainment of the Literary and Dramatic Union on March 27 at the Lincoln Square Arcade, the president, Mrs. Katharine C. Fay, will deliver an address. Mrs. John Milderberger, Mrs. Hudson Linton, Mrs. Annie James, and Irene Ackerman are on the committee.

Harry J. Leland has laid aside his sketch. The Crackman, temporarily, to assume direction of Jessie Shirley's productions at the American Theatre, Spokane. The Shirley Players will open a Spring and Summer Stock season at Seattle, commencing April 14.

At the recent trial of the suit of Alexander Gordin, son of Jacob Gordin, deceased, against the Corse Payton Amusement Company to recover \$1,500 damages for alleged infringement in a production of The Kreutzer Sonata, Judge Mayer, in the United States District Court, dismissed the complaint.

John C. Feebles and Homer Miles will soon produce a new one-act play, Just a Mother, by Mrs. Maud Moore-Clement, of Philadelphia.

Four small boys came to town from Bridgeport on March 11 as stowaways on a lion's cage of the Barnum and Bailey show. Being stranded here they got into the Children's Court and were paroled in custody of the Children's Society.

Cleveland real estate men have begun a campaign against unsightly billboards.

## ANOTHER DREAM?

A new amusement enterprise, the American Associated Amusement Company, has been launched in Oklahoma City, Okla., with a capital stock of \$100,000. According to the plans set forth by the promoters, this concern hopes to be the Klav and Erlanger of the motion picture business. Plans are already under way for a theatre with a seating capacity of 1,500 to be located in Oklahoma City and to be devoted exclusively to the "silent drama." In the building will be the general offices of the company, and a stage with appliances for producing the efforts of local dramatists. It is planned to maintain a regular stock company that will present sketches written by local authors, so that Oklahomans will see familiar faces projected on the screens in their favorite theatres. J. D. Robertson, Renfro Turner, A. K. Riley, John S. Watson, Warren Jennings, and outside capitalists are behind the enterprise. When interviewed, one of the promoters stated that the new corporation intended to stage many of their own plays and send the films out over the country.

## VARIETY HOUSES.

ALHAMBRA.—Julius Stager and company. Thomas A. Wise and company. Anna Laughlin, Willie Brothers, Frank Morrell, Berton and Striker, Rayno's Dogs.  
BRONX.—Amelia Bingham and company. Edward Abeles and company. Olive Briscoe, D'Armond and Carter, Stump, Mehlinger and King. Middleton, Spellmeyer and company. Salerno, Corcoran and Dixon.  
COLONIAL.—In 1900, Boston Fadedon, Top World Dancers, Harry Brown, Norton and Lee, the Havelocks, Four Headings.  
Fulton Avenue.—Irene Franklin, Roifonians, Cherrisse Days, McMahon and Chappelle, Ryan, Richmond company, Those French Girls, Brenner and Ratiff, Chick Sale, Clifford and Burke, Bert Wheeler and company, Jimmy Lucas, Adonis.  
HAMMISTOWN'S.—Lillian Shaw, Everybody, Howard and Howard, Bert Levy, Dorothy Russell and company, Sam Dicks and company, Collins and Hart, Weston, Florida and Carroll, Henry Olive, Rinaldos, Joe Pantan Athletes, Ward and Culhane.

## LETTER LIST.

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## WOMEN.

Alling, Edna S.  
Brace, Mrs. Dan, Phyllis Rootwick, Miss Blake, Henrietta Brown, Ruth Bixman, Mae Beban, Grace A. Barbour, Katherine Burch, Mrs. Hill Bernstein, Elsie Baird, Salome Berry, Cleveland, Dorothy, Maud Cornell, Miss Cumming, Edna M. Chappelle, Rose Camorin, Eleanor Carroll, V. Clay, Alberta Claitor, Corina Bitters, Mrs. Frank G. Campbell, Irma B. Croft, Harriet Carter, Mae Clark, Miss Corlaine, Maude Courtney, Harriet Corne, Sheleach Courtney, Rose Cameron.  
Davis, Rita, Minna Davenport, Carlotta Doty, Isabelle Dainty, Jeanette Duane, Estelle Duvalier, May De Sousa, Mable Dwight, Louis Deane.  
Edwards, Maud, Mrs. G. F. Edgett, Maud Earl, Eleanor Earl, Irene Eby.  
Farrell, Lizzie, Marie Finney, Arline Frederick, Florence Farr, Marion Ford, Beth Frank, Miss French, Mrs. C. H. Ferrell, Grace Fisher, Winifred Florence, Nellie Fillmore.  
Green, Herbert, Jean Gillette, C. Greenfield, Mrs. Geo. L. Graves, Mrs. Chas. J. Garry.  
Hazel, E. H., Helene Hamilton, Mrs. Wm. A. Hanna, Nan Hollis, May H. Hall, Mrs. Emil Hoch, Violet Herlick, Margaret Hoban, Laura Hudson, Jane Hamilton, Lillian Howard, Mildred Hyland, Florence Holbrook, Natalie Holt, Frankie Hyde, Penelope Hadow, Martha Hansford.  
Irem, Edythe, Mable Ivis.  
Jones, R. J. J.  
Klima, Elizabeth.  
Latten, Helen, Miss Laboulaye, Cecil Lenz, Jane Lawrence, J. Lovett, Louie Lee, Alice Lazar, Genevieve Lyon, Georgina La Tour, Marbury, Jane, Mae Maxon, B. O. Menzies, Clara Mather, Margaret Manners, Marjorie Moreland, Alice Mouch, Miss Mohr, Bertie May Florence Mack, Alice Mortlock, Emma Merkle, Ruth Macaulay.  
Nielsen, Hortense.  
Fullman, Jacklyn, Miss Parker, Natalie Perry, Louise Parsley, Margaret Pitt.  
Rhodes, Ada, Mrs. Ed. Rosenbaum, Pauline Robinson, Nedra Raymond, Addie Reeves, Helen Rorton, Ann Raymond, Isabelle Reber, Frances Randolph, Judith Reburn, Nellie Russell.  
Standfield, Leontine, Louise J. Stevenson, Mrs. Brooks Short, Daisy Short, Maud Shaw, Marion Stanley, Anna Stoddard, M. S. Shayne, M. Stockton, L. Samola.  
Townsend, Vera, Florence Thompson.  
Volvare, Oris, Wanda Von Power.  
Weeks, Mabel, Lola Walker, Dorothy Wilson, Lucille Ward, Etta Wood, Grace Welby, Violet H. Willard, Raymon, Whinnie, Lillian Wilson, Yvonne, Lillian W., Petrol Yates.  
Zimmer, Mrs. Virginia.

## MEN.

Arnold, Alsworth, Willard Arrington, Nathan Appell, Robert Aron, C. F. Ackerman, Brown, Willie, L. O. L. Bancroft, Harry Burgess, Errol Bart, R. K. Blair, Walter Brown, T. J. Boyle, O. H. Bennett, Martha J. Beaufort, Herbert Burns, James A. Bushell, W. S. Bates, Fred Burton, Edwin Reins, W. T. Bestwick, Dan Bruce, Leander Blandin, Paul Benjamin, Arthur Bell, Curtis Benton, Fred Bonn, Geo. Berry, W. F. Barry, Col. John F. Barry.  
Cliffe, E. J., Wm. Conklin, Delmar Clark, Fred Conklin, A. Wm. Cook, Chas. Condon, Thos. C. Cook, Willard Cook, M. J. Connel, F. Carroll, Lewis Cate, Bert Clark, Albert Chevalier, A. W. Cassidy, Curtis Cooksey, Arthur C. Carleton, D. I. Caldwell, Nic. Carroll, Dark, Stanley Joseph Dettrey, Albert De Loser, Dwight Dana, Frank Dantmore, Paul Decker, Perry Denton, Alfred L. Dehon, Geo. A. Dayton.  
Edgar, Robby, Frank L. Wright, Jack Ellis,

Graham Earle, Thomas V. Emory, Kild Evans, Wm. E. Ely, Chas. Evans.  
Forrest, Harry, Edward Foley, Jack Fisher, Chas. Foster, Chas. Flynn, Chas. Fulton, Maurice Fulcher.  
Gordan, Carl, Jim Galvin, J. J. Glin, Phil Gilpin, Jos. Garrity, Julian Greer, Albert Gran, Chas. Gilmore, Robert Glicker, John Grievos.  
Hays, Reid, Johannes Hoey, Gordon Hamilton, W. Herbert, W. L. Howe, Jack Harford, Roland Hogue, Dell Harris, Edwin Hodge, Albert S. L. Hewes.  
Jose, Richard J.  
Klier, J. James Kearney, Alex. Kearney, Lyle, Darrel, H. J. Leasherry, Willard Louis, R. S. Lyle, Harry Laker, Chas. Lindholm, John Lyons, Oscar Long, Harry Lee, R. S. Lawrence.  
Marks, Ernest, Leslie Morris, Thos. Morgan, Frank Merrill, Theo. Marston, Percy Melson, Frank Mitchell, Chas. Mylott, David Marsh, Frank P. Morris, Harry A. March, Herbert Marlon, James B. Moore, Ross Mobley, Frank Martin, James B. McDonald, John McDonald, Niemeyer, N. Dave Novlin, Chas. Newman, Robert Newcomb, Edward Nillington, Robinson Newbold, Walter Nicholas, Bobby Newcomb.  
O'Neil, Wm. J.  
Prince, Charlie, Horace H. Porter, Bert Payne, J. D. Pendleton, John R. Price, Wm. Frost, Lloyd Pedrick, F. M. Page.  
Rogan, Walter, J. H. Roth, Wm. Raynor, A. J. Ryder, Edw. Racy, Sydney E. Rium, Myrtle R. Hammond, P. J. Rollov.  
Stewart, W. Earl Schwartz, Richard Sherman, Burt Sheridan, Herbert Salinger, Roy F. Saxon, Lewis S. Stone, Fred Sullivan, George Stuart, Arthur J. Slade.  
Towler, Gray B., J. J. Tanner, Jack Toulter, Frank Turner, Otto Thebus, Boyd Truesdale, A. J. Tye.  
Van Bergen, Martin, Chas. Van Dyne, Lela B. Vroman, Thos. S. Van.  
Wayne, Chas. F. L. Walker, Bobbie Woolsey, Raymond Whitaker, John L. Woodman, Al. Wain, Jos. M. Wicks, John A. Wald, Edward Watson, Lawrence Wakefield, Eugene Werber, Hugh Wyne, Harry A. Wilson, Joe Wheelock.

## REGISTERED LETTERS.

Ethel Patch, E. C. Farmer, Janis Murdoch.

## CURRENT AMUSEMENTS.

Week ending March 23.

ACADEMY OF MUSIC—Stock co. in The Sporting Duchess—12 times.  
ALHAMBRA—Vaudeville.  
ASTOR—The Grayhound—4th week—31 to 33 times.  
BRILBOO—David Warfield in The Return of Peter Grimm—22d week—180 to 187 times.  
BLJOU—The Truth Wagon—17 times, plus 2d week—9 to 16 times.  
BRADWAY—Weber and Fields in Hobey Foker and Rusty Bulls and Strings—7th week 47 to 54 times.  
BRONX—Vaudeville.  
CASINO—Baron Trenck—2d week—9 to 16 times.  
CENTURY—The Garden of Allah—22d week—172 to 184 times.  
COLONIAL—Vaudeville.  
COLUMBIA—The Girls from Happyland.  
COMEDY—Bunty Falls the Stripes—24th week—211 to 219 times.  
CRITERION—Louis Mann in Elevating a Hand—5th week—plus 9 to 16 times.  
DALY'S—Lew Wallace in Monsieur Beaucaire—2d week—9 to 16 times.  
EMPIRE—Mrs. Fiske in Lady Patricia—4th week—35 to 39 times.  
FULTON—Walker Whiteside in The Typhoon—3d week—9 to 16 times.  
GAITY—Office 608—8th week—59 to 66 times.  
GARRICK—Paul Orloff in Car Paul I—9 times.  
GEORGE M. COHAN'S—Forty-five Minutes from Broadway—16th week—plus 5 to 11 times.  
GLOBE—Eddie Fox in Over the River—11th week—53 to 60 times.  
GRAND OPERA HOUSE—Alma, Where Do You Live?—23d week, plus 8 times.  
HARRIS—The Talker—11th week—33 to 39 times.  
HERALD SQUARE—Everywoman—18d week, plus 8th week—27 to 45 times.  
HIPPODROME—Around the World—27th week.  
HUDSON—Mme. Simone in From Paris—1st week—1 to 5 times.  
HUTCH AND SEAMON'S—Robinson Crusoe Girls.  
IRVING PLACE—Haben Sie Nichts an Veranlassung—33d week; Glance and Hilda—1 time; Dollar Princess—1 time; Die Helene—1 time; Der Waltraum—3 times; Awakening of Spring—1 time; William Tell—4th week.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Ole Skinner in Klondike—11th week—100 to 107 times.  
LIBERTY—Henry Miller in The Rainbow—2d week—9 to 16 times.  
LITTLE—The Pigeon—2d week—9 to 16 times; The Terrible Mock—4 times; The Flower of the Palace of Han—4 times.  
LYCUM—Gertrude Elliott in Preserving Mr. Pannock—4th week—34 to 51 times.  
LYRIC—Little Boy Blue—17th week 134 to 141 times.  
MADISON SQ. GARDEN—Commencing March 21—Baron and Bailey Circus.  
MANHATTAN OPERA HOUSE—The Million—14d week, plus 8 times.  
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 9th week—67 to 74 times.  
METROPOLIS—Ocell Spooner Stock co. in Kathleen Macgovern—16 times.  
METROPOLITAN—Grand Opera co. in repertory—19th week.  
MINER'S BOWERY—Bacatta Girls Burlesquers.  
MINER'S BRONX—Star Show Girls.  
MINER'S EIGHTH AVENUE—New Century Girls.  
MURRAY HILL—Love Makers Burlesquers.  
NEW AMSTERDAM—Oliver Twist—4th week—25 to 32 times.  
OLYMPIC—Big Banner Burlesquers.  
PARK—The Quaker Girl—22d week—179 to 182 times.  
PLAYHOUSE—Bought and Paid For—26th week—219 to 227 times.  
PROSPECT—Stock co. in Oliver Twist—16 times.  
REPUBLIC—The Woman—27th week—215 to 222 times.  
THIRTY-NINTH STREET—A Buttery on the Wheel—11th week—79 to 87 times.  
VICTORIA—Vaudeville.  
WALLAON'S—George Arlin in Dorrall—57th week—216 to 223 times.  
WEST END—The Kiss Waltz—26 times, plus 9 times.  
WINTER GARDEN—Whirl of Society and A Night with the Pierrots—2d week.



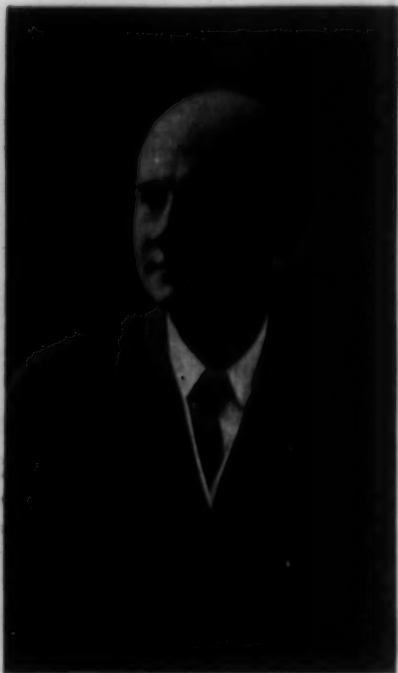
## NEWS FROM THE FORREST HOME.

Saturday, March 9, was the one hundred and sixth anniversary of the birth of Edwin Forrest, and as usual the resident guests of the Home bequeathed to them by the grand old actor celebrated the event by an entertainment which was emphatically a success. In addition to the active members of the community, Mary W. Fox, the pianist, Nora Musgrave, a debutante, and Mr. Shapcott, an amateur of Tacony, volunteered their services. By eight o'clock the spacious front drawing-room, which served as auditorium, was crowded with guests seated and standing. Mrs. Andreas Hartel, the superintendent, received visitors, and after the entertainment had closed dispensed the hospitality for which the Forrest Home is famous.

The following was the programme, every number of which was received with enthusiasm, each and every veteran performer being greeted with applause and repeated encores:

Piano solo, Mary W. Fox; recitations, W. H. Bartholomew; selections, Mrs. Charles Bishop; balcony scene from Romeo and Juliet, Mrs. Annie Firmin Jack and Nora Musgrave; morality play, Everywhere, Mr. Shapcott, A. W. Barnes, Miss Cowell, Mrs. Charles.

Among the invited guests were Mr. and Mrs. Walter E. Hering, Dr. and Mrs. William H. Morrison, Ethel Barrington, Dr. and Mrs. Clarence Lewis, Colonel Alston Brown and Miss Brown, George H. Clark,



CHARLES A. BIGELOW DEAD.

Charles A. Bigelow died on March 12 in the Spencer Hospital, Meadville, Pa. He had been taken ill on a train while coming to New York from a sanitarium at Cambridge Springs, Pa., and was removed to the hospital by his valet. He had been an inmate of the sanitarium for a week and it was believed that his condition had improved sufficiently for him to return to his home in Brooklyn, but a sudden relapse overcame him on the journey.

Born in Cleveland on Dec. 12, 1862, when fourteen years he made his stage debut in Boston in The Crystal Slipper and then joined the Carleton Opera company, with which he became principal comedian, scoring notably in The Brigands. He appeared at the New York Casino with Lillian Russell in The Princess Nicotine and established himself as a most mirth-provoking actor. This reputation he sustained in Little Christopher during 1894-95, and later in Excelsior, Jr., Evangeline, The Girl from Paris, and The French Maid. For three seasons he played comedy leads with Anna Held, recording a memorable success by his immensely amusing performance in Papa's Wife. With Weber and Fields' old stock company he was a New York favorite for three later seasons and then returned to Anna Held in The Parisian Model. After several vaudeville appearances he was seen in Alma, Where Do You Live? and, last season, in The Kiss Waits.

Mr. Bigelow was a member of the Lambs, the Greenroom Club, the Larchmont and Manhattan Yacht clubs, the Elks and the Masons. He is survived by his wife, Valeria Hyde, and a brother. Funeral services were held on March 15 in the mortuary chapel of John C. Kuhle in Brooklyn, being conducted by the Masons and the Elks.

## PEOPLE'S SYMPHONY CLUB.

The People's Symphony Club, devoted to the presentation of chamber music, and solo, cello and piano compositions, is now in its ninth season, Frans X. Arens being the director. Six concerts are given each year at nominal rates, so that students and wage-earners may hear and study classical compositions. The educational feature is emphasized by Mr. Arens's verbal analysis of each season's topic, the subject this year being the "Aria."

At the fourth chamber concert, March 12, at Cooper Union, the People's Symphony Quartette rendered the programme, the soloists being Madame Beatrice, soprano, of the Montreal Opera company, and Pauline Mallet-Prevost, pianiste. Miss Mallet-Prevost is the gifted daughter of J. Mallet-Prevost, the president of the People's Symphony Concerts. A pupil of Mrs. Thomas Topper, this was Miss Mallet-Prevost's first appearance before a large public audience.

The fifth concert will take place at Cooper Union on March 14, when the Maquarre Sextette (the first instruments of the Boston Symphony) will appear, assisted by Estelle Lieblich, soprano. The Fionalexy Quartette will give the final concert on March 28.

## HAWAIIAN CHRISTENING.

The daughter of Mr. and Mrs. W. B. Aeko, actors in The Bird of Paradise, was christened last Wednesday afternoon at Maxine Elliott's Theatre. There were many guests present at the rites, which were conducted in Hawaiian fashion. The ceremony included an invocation by the priest, the christening itself, and singing of the liturgical music by natives. The child, who looked a year and a half old, was named Momi Minerva Malleani.



CLARE ARMSTRONG.

Frank Warner and many other Philadelphians.

## PLANS OF THE LIEBLER CO.

The Liebler Company, according to announcement of George C. Tyler, who sailed on March 13 for England, will continue The Garden of Allah at the Century Theatre for the rest of this season, and it will be seen in Chicago in the Autumn at the Auditorium.

"A famous foreign attraction will be staged at the Century for a limited time, starting the new season," said Mr. Tyler, "and immediately after the election we shall make our annual production there with The Daughter of Heaven, by Pierre Loti and Judith Gautier, a granddaughter of Theophile Gautier. This play deals with the Empress of China and the conflict that has existed for ages between the Manchu and Ming dynasties. The chief role will be played by an actress of international fame, but for the present we may not announce her name."

"At the same time Sir Herbert Tree will be making a London production of this play at His Majesty's Theatre, with Phyllis Neilson-Terry as the Empress. The English adaptation has been made for both countries by George Egerton. The scenes are laid in and around Peking and in another section of China, and, to get the correct atmosphere, we are sending a representative to Asia."

The same firm will present this season a new play by Edwin Milton Royle and another, The Indispensable Man, by Julian Street and Frederick Palmer.

Rumors were rife last week that the Liebler Company had had a disagreement with the Shuberts, with whom they have long been allied, and that their twenty or more attractions would be booked exclusively by Klaw and Erlanger after this season. Their production of Oliver Twist is now running at the New Amsterdam Theatre owned by the firm last named.

## QUESTION ANSWERED.

A. LA MORRE.—Crossman Sedley-Brown may be addressed in care of Sedley Brown, 1415 Catalina Street, Los Angeles, Cal. Jane Grey is playing in The Concert, which may be located by reference to the Dates Ahead column. Grace La Rue may be addressed in care of her husband, Byron Chandler, 145 West Forty-fifth Street, New York. Address Daisy Leon, in care of United Booking Office, Putnam Building, Times Square, N. Y.

## Gossip.

Clare Armstrong is pictured below in the leading role in His Last Dollar, which she played last season with David Higgins. Miss Armstrong has been conspicuously successful in the companies of Richard Mansfield, David Belasco and others of prominence and is now winning much praise for her portrayal of the leading part, Edna Earl, in St. Elmo.

Philip H. Bartholomew, who wrote Over Night, offers to assist aspiring dramatists by reading their manuscripts, making suggestions and securing the attention of managers for any worthy screeds sent to him before April 15.

A new operatic pantomime by George M. Rosener and George J. Wetzel will soon be shown in vaudeville. Siagelore, the new magazine published by Wetzel, Rosener, and James, contains more than fifteen playlets and several songs, some of which may be used by anyone free of cost.

Someone sent the hide of an eight-foot shark to Louis Mann from Florida on March 12. Mr. Mann will have it stuffed and will use it for a scarf pin.

Nat Goets and Clara Stech were married at Reading, Pa., on March 15. The bride is a daughter of Herman F. Stech, a German scrobal now residing in Reading, and her three sisters, Martha, Carrie, and Emma Stech, are wives of performers.

Madame Emille de Gogorza (Emma Eames) is recovering from an operation for stomach trouble at the American Hospital in Paris.

Mabel Talliaferro's suit for divorce from Frederick Thompson, filed in Chicago in December, has been successful. The courts awarded her a decree on Dec. 17, but no announcement of the fact was made at the time. She reassumes her maiden name.

Nixon, the protean entertainer and illusionist, is expending several thousand dollars upon a new act to be shown late in April.

Madeline Mack, while playing at the Maiden, Mass., Auditorium recently, had a hand badly bitten by one of Herr Alber's trained bears.

J. H. Lorraine has been specially engaged by Travers Vale to play Governor Shrimp in The Clansman, a part he played successfully on the road.

A son was born on March 10 to Mr. and Mrs. Frank Fielder (May Desmond), of the Gotham Theatre Stock company, Brooklyn, N. Y., at their home in that city.

A. W. Herman, manager of School Days, is at the Butterworth Hospital, Grand Rapids, Mich., recovering from an operation for appendicitis.



Mojonter, Los Angeles.

"MUGGINS" DAVIES.

"Muggins" Davies, whose portrait appears above, has made a pronounced hit in principal parts with Walter De Leon's Stock company in Los Angeles, where Mr. De Leon's musical comedy, The Campus, recently ran for more than two hundred consecutive performances. Miss Davies's success in that production is now being repeated in The Girl and the Boy.

Margaret Mayo, now abroad, is writing a new play for next season.

Antoine Gemir's portable theatre scheme has failed completely in France after a year's trial.

The William Kramer's Sons' Realty Company propose to erect at once a twelve story loft building on the site of the old Atlantic Garden in the Bowery.

The star dressing room at the Winter Garden, formerly occupied by Gaby Deslys, has been converted into a green room in order to avert possible jealousy if it were assigned to any one of the present company.

Charles Purcell is now singing The Chocolate Soldier at the Majestic Theatre, Boston. He has met with great success as Lieutenant Bumeril.

## THE CALLBOY'S COMMENTS.

There have been sundry attempts to shorthand Bought and Paid For at William A. Brady's Playhouse, presumably for purposes of piracy, with the result that scouts are stationed in various parts of the house to look out for persons making notes. The other evening at 9 o'clock Mr. Brady in his Riverside Drive mansion was just finishing his dinner when the telephone bell rang violently, and he was summoned in great haste to the theatre to nab a pilferer of Mr. Broadhurst's drama. The manager sprang into his limousine and reached the Playhouse in less than no time.

The villain was pointed out. There was no doubt about it, for the fellow was scribbling away at a great rate. A policeman was summoned, and placed where he could view the depredation. The malefactor was permitted to proceed until the last act, in order that he might thoroughly emmesh himself in his own net. At that point he was commanded to appear in the private office, and he came, but with no good grace.

"Deliver up those notes you have been making," he was told.

"I guess not," replied the young man hotly. "My notes belong to me."

"If you think you can steal my play and get away with it you are very much mistaken," pursued Mr. Brady.

"Huh!" exclaimed the scribbler. "Your play is all right, but I don't want it. I'm a student in Columbia Law School."

"Fork over those notes," commanded the manager sharply. The man reluctantly complied. Mr. Brady scanned the writing swiftly. It was an outline of a letter to a Western friend describing a professional boxing match of the evening previous. Why had the law student selected the Playhouse in which to make his notes? Well, he was alone, had no one to talk to, and from time to time as incidents of the previous night recurred to him he had jotted them down.

"This seems to be one on me," remarked Mr. Brady, "and if you will be my guest now and as often as you please I am yours to command." It has not been possible thus far to learn who actually bought the seat occupied by the literary young man from Columbia, but members of the Playhouse staff suspect that it may possibly have been purchased by George Broadhurst, author of the play, who before this has been known to amuse himself in similarly singular style.

A Western paper chronicles the fact that the John Gieves Musical Comedy company stranded in Wichita recently, having given one performance there to gross receipts of \$4.50, and it hazards the conjecture that this is probably the record for small business. Still, any sort of receipts would seem to be preferable to a good, clean deficit, and such a thing is not unknown.

The death of Annie Yeamans has brought back to the writer an especially precious experience of more than a decade ago, when he called by appointment at the old Fifth Avenue Hotel one afternoon to interview Mrs. J. C. Williamson (Maggie Moore), then visiting New York. It chanced that Mrs. Yeamans had chosen the same time to call upon her old colleague, whose acquaintance she had made many, many years before in Australia. The interview as such was forgotten, and The Callboy was happy simply in listening to the conversation of the two dear old ladies who revived memories of early circus days on the island continent. It seemed odd to hear these quiet, staid old ladies telling of riding bareback, of leaping through paper hoops, of turning double somersaults and all the rest that goes with the life of the sawdust arena. No one could have "talked copy" better than they nor more interestingly.

THE CALLBOY.



CHARLES PURCELL.



LOS ANGELES.

The Deep Purple, with Harry Hilliard, Drew Wall—Belasco Stock Continues to Please.

The Majestic has been accorded splendid patronage March 4-9 to The Deep Purple. Harry Hilliard is a capital young actor, who made a decided hit in the part of William Lusk. There is a Walter Edwards, who could not have been better selected to fill the role of Gordon Laylock. As Harry Leland Lyster Chambers is capital, and the characterization given of "Pop" Clark is excellently portrayed by Frank Currier. Edward Gillespie was another favorite cast as Connolly, and Anne Southerland made a great hit as Kate Falloy. The co. gave excellent support. Madame X 10-16.

At the Mason Opera House 4-9 May Robson drew fair houses in The Rejuvenation of Aunt Mary and A Night Out. She has surrounded herself this season with a very capable co. and her performance of these two plays was highly enjoyable. This co. will play an engagement at Clune's Theatre in Pasadena 19. The demand for seats for Rebecca of Sunnybrook Farm 11-16 is quite heavy. Following this will be Miss Janis in The Slim Princess.

The Belasco Stock co. 3-9 in A Man of Honor, in which the local co. achieves a decided success. The performance has been given in a remarkably smooth manner. Campo Kirby 11-17.

Madame Luisa Tetrazzini has just given two splendid concerts at the Auditorium, under the management of J. C. Behymer; both were attended by capacity houses.

At the Auditorium 5 Effrem Simbalist, the violinist, was greeted by a splendid audience, which was extremely enthusiastic. This is the first concert by this artist ever given here, and his superb recital was a treat.

Manager Len Behymer announces that commencing 18 daily afternoon and evening exhibitions of the Kinemacolor production of the famous Durbar recently held in Delhi, India, will be given to the public. This will be the first appearance of these excellent motion and color pictures west of the Rocky Mountains.

It is announced that Franklyn Munnell will join the Harbank Stock co., playing second leads, and will make his first appearance soon in Captain La Fitte.

March 1 marks the closing of the first year's opening of the Clune Theatre in Pasadena, which house during the past year has been under the management of J. C. Nielsen, who is acting in that capacity for the Clune Amusement Co. of this city. Mr. Nielsen has been very successful in playing many traveling attractions the past winter under the John Cort Circuit, and the financial success of these road attractions in this suburb of Los Angeles has been most marked.

Mr. Nielsen for fifteen years was connected with the Mason Opera House, of this city, and has made, during his years of service, many warm friends among the many managers of traveling attractions. DON W. CARLTON.

SEATTLE.

G. R. Q. Wallingford Thoroughly Enjoyed—Memories of Rob Roy Revived.

At the Metropolitan, Get-Rich-Quick Wallingford March 3-9, matinees 8 and 9, was thoroughly enjoyed by medium and large audiences. John Webster in the title-role was suave and insinuating, and in other respects he met all the demands of the part. William H. Forestelle as Horace Daw gave an excellent interpretation of the role. Rube Curry as Fanny Jasper showed skill and cleverness.

At the Moore Rob Roy 3-5 was presented before audiences averaging fair business. J. B. Thompson sustained the title part acceptably. In the cast were Minnie Eversman as Diana Vernon, Marie Golden as Helen MacGregor, Nellie Dowell as Joan MacAlpin, J. B. Carmichael as Francis Obedaldino and others. Madame Schumann-Heink appeared in concert 8 before a large audience, containing a good representation of society people. A delightful programme was rendered. The applause was liberal.

Mutt and Jeff 3-9, matinees 3, 7 and 9, at the Seattle was presented by an efficient co. before large and capacity houses. Sadley Brown and George Beach scored and kept the audience in a ripple of merriment.

BENJAMIN F. MESSEURVET.

MINNEAPOLIS.

Richard Bennett and Ernest Lawford Well Received—Little Women at the Shubert.

With the production of Passers-By at the Metropolitan week opening March 10, one of the best attractions of the theatre was drawn. Richard Bennett headed a fine cast, which included A. G. Andrews, Ernest Lawford, Julian Royce, Louise Rutter, Katherine Florence, Ivy Herzig and others. The one scene was beautifully staged. Dark 17-23.

At the Shubert opening 11, Little Women proved a huge success and seems destined for a long career. The co. was finely chosen and included Alice Brady as Meg, Marie Pavey as Jo, Edith Spear as Amy, and Gladys Hulette as Beth. Frederick Bock, an old stock favorite, was also in the cast. The French Grand Opera co. 17-23.

At the Bijou, Ten Nights in a Bar Room caused a huge deluge of tears at every performance. Alice Lila, a clever local girl, was the little Mary, and Morris McHugh scored as Sammie Switchell. Rose Melville in Sis Hopkins follows.

At the Orpheum, Cecilia Loftus in her wonderful mimicry, headed an excellent bill. Miss Loftus offered imitations of Nora Bayes, Carrie De Mar, Sarah Bernhardt, Maude Adams, and Rose Stahl. CARLTON W. MILAN.

KNOXVILLE.

John Drew Much Enjoyed—Dave Lewis in Don't Lie to Your Wife at Bijou.

Admirers of John Drew allied Staub's on 11. Mr. Drew's undeniable ability was thoroughly enjoyed in a polished and charming comedy. A Single Man. Mary Holand played the part of Miss Heseltine with distinction. Thais Lawton was excellent in the charming role of Louise Parker and Maxine Cottrell in the hands of Carroll McComas was all that could be expected of a frivolous young girl.

Dave Lewis held the boards at the Bijou 8-9. Don't Lie to Your Wife is good advice, but in this farce the couple is apt to prove stronger than the precept. Business good and audience generous. CHARLES R. KRUTH.

PROVIDENCE.

James T. Powers in Two Little Brides—New Union Theatre Opens Its Doors.

For the first time on any stage James T. Powers opened at the Opera House in his new opera, Two Little Brides. The initial performance was of more than ordinary merit, inspiring large audiences with its bright dialogue and pleasing music. It is rich in spectacular stage settings, and tells a story that is rather more coherent than most musical plays. Mr. Powers is indubitably in his own peculiar style, and has assembled a co. of more than ordinary calibre. The cast includes Arthur Clough, Walter Lawrence, Gilbert Clayton, H. H. Kelly, George E. Manor, Louis London, S. E. Erick, Frances Cameron, Grace Kennicott, Helene Sallinger, Lydia Butler, and James T. Powers.

The Kiss Waltz closed the week March 14-16, where it proved one of the gems of the season. The first performance was featured by the attendance of the Shriners of Palestine Temple, who with their friends taxed the capacity of the house. The Durbar in Kinemacolor 15-23.

The Empire Stock co. entered the second week of its season with an elaborate production of The Heart of Maryland. The vehicle was exceptionally well presented. Lovell Alice Taylor and Homer Barton share honors in the leading roles. Fifty Miles from Boston 18-23.

Polly of the Circus proved a most notable attraction for the Imperial 11-13. Georgia Olin contributes the leading role with distinction and supported by an exceptionally fine co. puts the attraction on record as one of the best of the Imperial season. Black Patti 28-30.

The Jersey Lilies were at the Westminster 11-16, with Charles Howard and James H. Cooper as the chief entertainers. Good business prevailed. The Trocadero to follow 18-23.

Keith's offered another fine bill, composed almost entirely of new acts, all of which were received with favor. Hanlon Brothers and co. led off, followed by Crosby Opera co., May Tully and co., Jack Wilson and co., Moore and Hauser, Vesin and Erwood, Adonis and his dog, Ralph Brown Graham, Clemens Brothers, Hugh Blaney, and the motion pictures.

The New Union Theatre opened its doors to the public for the first time 9, with a fine collection of acts. The house is a fine example of modern fireproof construction, all of its floors, walls, staircases, etc., being built of concrete. The interior is carefully designed for the best convenience of the patrons and also presents a most attractive appearance. Rose Piffonoff headed the initial bill, followed by Pinnard and Manny, McGee and Kerry, Larkin and Burns, Jones, Huxton and Jones, and the motion pictures.

Owing to delays in preparation, the first performance of James T. Powers in Two Little Brides, which was to have been given at the Providence Opera House 11, was postponed until the following evening, cutting the engagement short by one performance.

The roster of the Albee Stock co. is now practically complete. The latest addition of Lora Rogers to the cast is a most popular one. H. F. HYLAND.

NEW ORLEANS.

Sothern and Marlowe Again Demonstrated Their Drawing Power—Elsie Janis Pleased.

The event of the week was the appearance of Sothern and Marlowe at the Dauphine March 4-9, presenting during the engagement Taming of the Shrew, Merchant of Venice, Macbeth, Romeo and Juliet, Hamlet, As You Like It, and Twelfth Night. The engagement was a success in every sense, again demonstrating the fact that Shakespeare still draws. The Russian Dancers 10-16.

The Victorians, presented by a competent co., was the attraction at the Crescent 4-9. The play seems to continue popular. Billie B. Van 10-16.

The Gagnon-Pollock Stock co. at the Lyric Theatre put on Lena Rivers 4-9 to excellent attendance. The co. in meeting all requirements, and deserves the satisfactory patronage given it. Down on the Farm 4-9.

Elsie Janis in The Slim Princess was the drawing card at the Tulane Theatre 4-9. Miss Janis is very magnetic and charming, and a good co. supports her. Henrietta Crossman 10-16.

The Lee Musical Comedy co. continued a successful engagement at the Greenwall Theatre 4-9. A farce entitled Widow O'Brien was the principal feature, and seemed to please. The several motion pictures were good.

The Aborn English Opera co. gave an extra performance at the Dauphine Theatre 8, the bill consisting of scenes from several of the best operas in its repertoire.

The Fionasley Quartette, which came well heralded and advertised, was heard at the Grandview Convention Hall 5. Adolfo Belli, Alfred Pochon, Ugo Ars, and Iwan D'Archem-been make up the quartette, and are all artistic entertainers. J. M. QUINTERO.

SPOKANE.

Louise Gunning Made Favorable Impression—Jessie Shirley to Go to Seattle.

Louise Gunning and co. in The Balkan Princess was received with favor at the Auditorium March 9, 10, including Saturday matinee; the Aborn Opera co. in The Bohemian Girl 3, 4; Blanche Morrison scored as Arline. Paid in Full 5, 6. Get-Rich-Quick Wallingford 15-17. Madame Schumann-Heink 18, Rob Roy 23, 24. The Kiss 25, 26.

Jessie Shirley and Paul Harvey had the leads in Maud Muller at the American Theatre 3-9. Genevieve Cunningham and Marie Stanton scored in specialities. The Girl Raffles 10-16.

Harry W. Smith, manager of the Jessie Shirley Stock co. has signed for six months at the Seattle Theatre beginning the first week in April. Wildfire will be the initial play. The co. will close at the American Theatre here 30.

Carl G. Milligan, manager of the American Theatre, was at Seattle last week, arranging for a stock co. to follow the Shirleys in April. The last named co. opened in December, and the season has been highly successful.

Paul Harvey, leading man of the Shirley Stock co. at the American Theatre, will accompany Jessie Shirley to Seattle. At the conclusion of the contract he will go to Australia, playing in The Eastward Way, Bought and Paid For, and The Green Vale co.

The Greater Spokane Committee, headed by Charles Hebbard, is planning for its second annual carnival and jubilee in Spokane the last week in June. It is expected to register 1,000 musicians for the band contests. Large prizes will be offered. W. S. McORRA.

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DES MOINES.

The Goose Girl at the Berchel—Good Work by the Princess Stock Company.

Harold McGrath's diverting story, The Goose Girl in drama form, opened for a four day engagement at the Berchel Feb. 25, to a good-sized audience. Virginia Ackerman made a quaint Gretchen and played the role with engaging simplicity. Mildred S. Let George Do It 7-10.

The Princess Stock co. staged Mary Jane's Pa week of 25-2. Miss Oehler in the role of Portia Perkins was most convincing and played the part with a nice appreciation of the tender mother and resolute woman of affairs. Mr. Olen was exceptionally good as the philandering Perkins, while Mr. Harrington, Mr. Holmoe, Mr. Reynolds, and Miss Salvatore were congenially cast. At the White Horse Tavern was staged 3-10. This pleasing comedy was presented to good audiences throughout the week. Mr. Reynolds was pleasing as Gloucester, and Mr. Olen gave the new role of head waiter a colorful interpretation. Miss Oehler was acquiescent and satisfactory as the hostess of the White Horse. The remainder of the cast was adequate.

The Rays, Johnny and Emma, in The Bandmaster, proved to be the funniest features of the Orpheum bill 3-10. Bert Torrell came clear from "dear old Lannon" to start his round of the Orpheum Circuit. He has been playing in South Africa. HERBERT M. HARWOOD.

MONTREAL.

J. V. Bryant and Edith Goodall Made Good Impression—The Wedding Trip Drew Well.

The Horniman Players at His Majesty's produced St. John Haskins' The Return of the Prodigal Feb. 29-2. The play itself is brilliantly clever in the lines, but the plot leaves one with sense of dissatisfaction; the acting, as usual, is worthy of the highest praise. J. V. Bryant, who has hitherto only appeared in small parts, scored a hit as the returned prodigal. Edith Goodall did a fine piece of work as his sister, and Charles Bibby as his father. Ada King, as his mother and Louis Casson as his elder brother, all contributed clever characterizations. Muriel Pratt, the society lady, is also deserving of special mention. The Little Stone House was repeated 4-6 as a curtain raiser, and the charming comedy, by J. Beck-illa, Martin Cupid and the Stray, produced. It is a delightful piece of satire. Chief honors went to Edith Goodall, Charles Bibby, J. V. Bryant, and Louis Casson, while clever character sketches were contributed by Cecil Brook-ling and Herbert Lomas. Muriel Pratt again shows her extraordinary versatility by her capable performance of Mrs. Barton.

The Wedding Trip drew big houses to the Princess, and proved a tuncful and entertaining comic opera. Well staged and costumed the performance was particularly interesting to Montrealeans from the fact that two of the principals are Canadians. Arthur Cunningham was for many years a resident of this city, while Mary Babin, who took Christine Nilsson's place in the leading role, is from Ottawa. Both did capital work. Dorothy Morton, an old favorite here, and Miss Von Busin also did good work. And the men, Edward Martindale and John Mc-Glosky are well to the front.

The interesting drama of French peasant life, Les Rantans, is the bill at the National. The Imperial Burlesquers hold the boards at

the Royal, and give a good show. Violet Hillson, a diminutive comedienne, is one of the features. W. A. TREMAYNE.

ATLANTIC CITY.

Record of a Busy Week in the City by the Sea—Plans for a \$400,000 Pier.

ATLANTIC CITY, N. J., March 15, 1912.—Four correspondents in bubbling over with news, and after the strain of gathering the news of theatrical suits, new theatres, stars being married, present attractions, hardly knows how to commence. Business being good here and in hopes of a continuance of prosperity, announcement is hereby made that a Philadelphia syndicate, headed by Alfred E. Burk, will start work next week on a \$400,000 pier and theatre at the foot of New Jersey Avenue. The theatre to be erected is to have a stage which is to be one of the largest in the United States, next to that of the New York Hippodrome.

Trixie Frigance (Mrs. Della O'Callaghan), star of The Sweetest Girl in Paris, was married last Sunday in New York to Charles A. Goettler, her manager, and manager of the Askin interests, and were greeted by a tall magnificently decorated with placards announcing the "bride and groom" and other conventional adjuncts, and were whisked in to Young's Hotel, where they were greeted by the entire company at the surprise wedding dinner. A gigantic wedding cake was one of the table decorations and a miniature bride and groom surmounted it, standing under a horseshoe. Each of the guests of the feminine persuasion was presented with a French doll and the new folk were given nursing dolls and bottles. The entire party returned to Philadelphia at midnight on a special train.

The Wesley and Browne interests, managers of the Savoy Theatre, are still up in the air as to the outcome of the suit against them for possession of their lease rights, as the court has not as yet given their decision.

A full Keith bill was presented by Manager Flynn at the Pier Theatre this week, catering to good houses. Bert Leslie and co. in Hogn the Painter was the drawing card and elaborated considerably on his act in his own peculiar style and manner as to Atlantic City, its girls, wet Sundays and The Hat in the Ring. Other acts receiving keen appreciation were Enzo, Jordan and Enzo, wisards of the air; Manhattan Company Four, Frank Malton and co., Kelly and Lavery, Eddie Adair and Rayna Henner, and Are other big acts.

George Evans and his minstrel troupe returned here for a three-night stand, which proved very entertaining by reason of their many capable impersonations and new songs. The Savoy Theatre catered to good houses all week with a strong bill headed by Eddie Olin and Joseph Howard and Mabel McCane from the Fifth Avenue Theatre. Other good acts included Connelly and Webb and Elida Morris, comedienne, who hails from our city.

Klaw and Erlanger will present The Man from Cook's at the Apollo all of this coming week. The book by Henry Blossom, is headed on Maurice Ordonneau's farce, which has been running for two seasons in Paris and Berlin, and music by Raymond Hubbell. The first act is laid in a Paris restaurant and the second in a Naples hotel, and promises to be one of the coming hits. OSCAR R. QUINTO.

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## WASHINGTON NOTES

### The Columbia Players Open Their Fourth Season—The Common Law Well Presented—Personal Mention and Gossip.

(Special to The Mirror.)

With an audience that crowded every portion of the Columbia Theatre, the Columbia Players commenced last evening their fourth season's stock engagement one month earlier than that of last, which had a remarkable run of twenty-one weeks. The opening week is practically sold out, and a big advance sale covers the second week's offering, which again demonstrates a strong desire for the return of this notable favorite and popular organization, which under the continued management and direction of Frank B. Metcalf and Frederick O. Herzer means much. These gentlemen, thoroughly versed in the best of stock presentation, can be relied upon to sustain in the highest form of standard excellence their reputation in the presentation of the best of the leading royalty plays staged weekly with complete scenic dress and interpreted by a co. always of the most careful selection. The first offering that scores a tremendous hit, and introduces the new organization in a most brilliant light, is *The Rose of the Rancho*, which is a scenic achievement in display of its picturesque atmospheric beauty setting a number one success for the new scenic artist, Ernest Mangham. Frances Neilson, who last season was past supreme commander of everything that was pleasant for her most excellent worth is again this season's popular leading woman, and upon her appearance was the recipient of one of the strongest and most positive of welcomes. Others of last season's favorites re-engaged include George W. Barbier, Stanley James, Arthur Ritchie, John M. Kline, and Carrie Thatcher, names you can draw with. The new leading man is Edwin H. Robins, for three seasons with Frances Starr, who made a most excellent first impression, and who is going to be thoroughly well liked, and other new members include Godfrey Matthews, J. Hammond Dailley, Carson Davenport, Henry Miller, Jr., Jerome Renner, John Ellis, Vaughan Hull, Alina McFerroni, Julia Blanc, and Doris Woodbridge. Willard Robertson and Gertrude Hilt are also enrolled, and will join the co. as soon as their season close, respectively, with *The Trail of the Lonesome Pine* and *Margaret Anglin in Green Stockings*. Edwin H. Robins commences his third season as stage producer, and to whose indefatigable work and thorough knowledge the successful production of last season was directly credited. In rehearsal Mrs. Dane's *Defense*.

The stage version of *The Common Law*, admirably produced by A. H. Woods, contains nothing that is at all sensational that was expected from the dramatization of the Robert Chambers's novel, the leading theme of the subject of a common law marriage being so delicately handled as to give no offense. A most excellent co. is seen with the leading characters admirably portrayed by Robert Demmetter, Brandon Hurst, Thomas P. Jackson, Charles Gay, Edward Langford, Mabel Turner, Margaret Greene, and Ruth Chester. The three sisters Cook in the second act birthday party scene gave their ragtime singing specialty to extended applause.

The biggest laughing success of any play this season wherein the mirth was infectious, and continued was that noticeable in the performance given during the week at the Belasco Theatre of *Baby Mine*. Opening to one of the biggest Monday night gatherings, with President Taft a late arrival from his Western trip and party in the Presidential box, it was certainly a revivifier from the fatigue of a long journey, for when Mr. Taft enjoys anything he enjoys it thoroughly as he did this comedy. In the complicated, thoroughly amusing scenes of the three acts, Marguerite Clark, Walter Jones, Ernest Glendinning and Agnes De Lane were a quartette of amusement purveyors that were roundly

honored. The week was a most excellent one in continued big attendance. Following the comedy the Russian dancing experts, Mikail Morokin, Mils, Lydia Laponkova, and Mils, Bronislava Papitakina were seen in six dancing numbers. Lew Dockstader and his attractive minstrel organization is the present week's attraction for five nights, opening to very large audiences that are amusingly entertained by one of the best of blackfaced offerings. Saturday matinee and night of the week is given over to the appearance of the Chicago Grand Opera co.

Last week at the National Theatre was one that was most thoroughly enjoyed by an attendance that was extremely large, that were carried away with the presentation of the exquisitely presented and delightfully enacted homely New England idyll, *Rebecca of Sunnybrook Farm*. Edith Tullaferris was a most engaging picture in the titular part, investing her character with a childish frankness and charm that was artistically convincing. The supporting co. was uniformly good. Archie Bord as the stage driver, Uncle Jerry Cobb, displayed that accomplished actor's splendid talents in a character portrayal that was a perfect realization. Montgomery and Stone, current week's prodigious drawing cards, and a capacity audience to again welcome their big success. George Ade's and Gustav Laders's musical comedy, *The Old Town*.

The President and Mrs. Taft had as their principal guests at a dinner at the White House Tuesday afternoon Mr. and Mrs. George O. Riggs, the latter better known as Kate Douglas Wiggin, the authoress. Later the party attended the evening performance of Mrs. Riggs's play, *Rebecca of Sunnybrook Farm*. Accompanying the President and Mrs. Taft were the Attorney General and Mrs. Wickersham, Mrs. Charles Anderson and Miss Catherine Anderson, Miss Helen Taft, A. Kerr Clark Kerr, of the British Embassy, Lieutenant Rodgers, U. S. N., and Lieutenant Manley, U. S. N. At the conclusion of the third act the authoress, who was seated in one of the boxes occupied by the Presidential party, was unexpectedly the recipient of an unusual tribute from the floor of the house. In response to much applause and calls for author, President Taft arose and presented Mrs. Wiggin at the front of the box. The applause was repeated, and again the President presented Mrs. Wiggin, and she received a second ovation.

A most entertaining bill of unusual excellence that crowded Chase's during the past week was the programme offered that presented Kathryn Osterman, the talented comedienne; Louis A. Simon, the clever character actor, and a supporting co. of fourteen in the miniature musical comedy *A Persian Garden*; Edwin Stevens, in association with the bright and popular little ingenue, Tina Marshall, in Mr. Stevens's musical vaudeville, *What's It All About?*; Charlie Vance, the Southern singer of negro tunes; Hayden Borden and Hayden in lively bits of vaudeville; the four Londoners, an accomplished gymnastic quartette, and Charles and Adelaide Wilson in the merry maker, *The Messenger*, the Maid and the Violin. The headliners for the week of March 18 comprise John O. Rice and Nellie Cohen in *The Path of the Primrose*; B. A. Rolfe's *Ten Courtiers*, and Elizabeth Brice and Charles King.

Alias Jimmy Valentine, the first time here at popular prices closed an excellent engagement at the Academy of Music. Edmund Eiton made a tenstrike of a hit in the leading role, Herbert Fortier as Detective Davis, and Margaret Dunn as Rose Lane scored strongly. The remainder of the support was most capable. McFadden's *Piaffe* is the current week's bill. The Countess of Warwick lectured before a large and fashionable audience at the Belasco

Theatre Friday afternoon. Her subject was "Personal Recollections of Famous People."

Sam H. Harris, of the old firm of Cohen and Harris, stopped off in Washington for a day on his way to the Hot Springs of Virginia for a fortnight's stay to take the waters to alleviate and cure a slight attack of rheumatism.

There will be four stock co. in operation here during the next few weeks. The Columbia Players already underway, the Butterfield Players, a co. under the direction of Everett Butterfield at the Belasco; a stock co. under the management of S. J. Poll at Chase's, at the termination of the vaudeville season, and a stock at the Imperial to be headed, it is rumored, by Adelaide Kojan, and with the Aborn Opera season at the National Theatre, it can be seen that we are going to be very busy.

At the Howard Theatre the Black Patti co. have been appearing to crowded houses this week in the musical comedy, *In the Jungle*. Albert Charles Parlin, the courteous young assistant-treasurer of Chase's, surprised his associates recently by announcing that he had joined the ranks of the benedictines in Baltimore on February 25. The bride was Clara E. Sher-

wood. Mr. and Mrs. Parlin are residing at the Parkview Apartment.

The last Washington concert of the Boston Symphony Orchestra series will be given at the National Theatre Tuesday afternoon, March 19. It will be strictly a Wagner programme, with Madame Louise Homer as soloist.

The attendance at the two leading burlesque houses, the Gaiety and the Loceum, have been exceedingly large during the week. At the former, *The College Girls* was the attraction, with *The Cherry Blossoms* in opposition. For week of March 18 the offerings are: Gaiety, *Rose Sy-dell's London Belles*; Loceum, *The Ducklins*.

Ed. F. Gusman has been here during the week heralding the coming of the London Symphony Orchestra, which will give their opening concert at the National Theatre on the afternoon of April 12. Arthur Nikisch, formerly of the Boston Symphony, will be conductor.

Pomander Walk comes to the Belasco for the week of March 25. Over Night for April 1. The regular season closing the following week with Fritz Schell in *Night Birds*, better known to the public as Johan Strauss's *Die Fledermaus*. JOHN T. WARREN.

## NEWS FROM THE QUAKER CITY

### Lenten Season Makes Itself Felt at Theatres—Frances Starr at the Garrick—A Wild Goose Now in Rehearsal.

(Special to The Mirror.)

PHILADELPHIA, March 19.—This week is the quietest one as far as Philadelphia is concerned; probably the calm before the storm. The rumor factory has evidently laid off its press agent, for there has not been one single new theatre story sprung upon the all-suffering public. If Raymond Hitchcock and his new breezy offering, *The Red Widow*, had not made their appearance at the Forrest, where Ben-Hur closed a long engagement in order to send the production to London, there would not be a single change of bill to record. The operatic season is also drawing to a close, and it was a very successful one both from an artistic and a financial standpoint. Last night *Aida* was repeated, and an extra matinee of *The Jewels of the Madonna* will be sung to-morrow, while in the evening the same prima donna who opened the season, Mary Garden, will bring it to a close with *Loiselle*.

Last week was a little bit better. Maggie Pepper, with Rose Stahl in the leading role, came to the Garrick, and at the 24th Broad Frances Starr in *A Case of Becky* was a new attraction. Both of these dramas are of unusual interest, and will undoubtedly have successful runs. Trilse Friganza, "the girl with the baby face," who is playing in *The Sweetest Girl in Paris* at the Walnut, showed that she is growing up by running off and getting married last week to her manager, Charles A. Gottlieb. Neither this event or the popularity of the star has been the magnet to pack the houses nightly at the Walnut, and it seemed like the "halcyon days of yore" to see the large crowds leaving the old Walnut at 11 o'clock each night. Then Willard Spencer has started rehearsals at the Adelphi for his new musical opera, *A Wild Goose*, and this has brought back to memory his great successes of the past.

The Blue Bird is being given at the Loric. Unfortunately this beautifully staged fairy tale came to Philadelphia at the wrong time, and the fact that Lent is here, probably is responsible for the lack of packed houses at the evening performances. Over Night at the Adelphi is doing a nice business, and its stay will be indefinite.

Emma Trentini is drawing many to see *Naughty Marietta* at the Chestnut Street Opera House.

The Case of Becky is being presented for the first time in this city by a small cast of sterling actors headed by Frances Starr, the success of

the offering has been immediate and large audiences are the rule at the Broad. The play is in the form of a medical science, in which the powers of auto-suggestion are emphasized. Miss Starr gave a pleasing interpretation of the title role, and her excellent natural gifts shone in the two-sided role, a part rich in opportunities for histrionic display.

Maggie Pepper, with Rose Stahl, is starring at the Garrick. Her original portrayal of the American working girl is of a distinct type and the slangy vernacular continuously won laughing approval.

Rehearsals were begun last week for Willard Spencer's latest comic opera, *A Wild Goose*. It will be produced under the direction of F. C. Whitney. The opening date will probably be in Philadelphia about April 15. A cast of high order has been gathered, and Ethel Jackson, who was the original Miss Bob White in another of Spencer's operas, has the leading role. The chief comedy part will be taken by Will Philbrick. Any production by Willard Spencer is of unusual interest to Philadelphia, because of his intimate association with the drama, especially the musical end, in the Quaker City. His last work, *Rosalie*, was first produced at the Chestnut Street Opera House, Eleanor Mayo, now Mrs. James Elverson, of this city, made a great hit in *Princess Bonita*.

That bright comedy, *The Traveling Salesman*, pleased large audiences last week at the Grand. The scenic settings were very good and the cast did not let a situation slip by where a hearty laugh was due. When Camp had the title role, and the cast includes Harriet Sheldon, Faith Avery, George Cameron and others. This week the attraction at the Grand is the welcome drama of the Blue Grass State, in *Old Kentucky*, with a cast headed by Mildred Johnson and Bert O. Clark.

There are two new additions in the cast of the Orpheum Players at the Chestnut, Frank Peters and Lillian Corbin, who made quite a favorable impression last week in the revival of Henry Arthur Jones's *The Lark*. The comedy is brilliant in its epigrammatic dialogue, and the leading roles were handled effectively by William Ingersoll and Carolyn Gates. This week Augustus Thomas's comedy success, *Mrs. Loderwell's Boots*, is the offering.

Beverly of Grant's is being revived this week by the Blaney-Spencer Stock co. at the American. The play has been given an elaborate scenic mounting, and the cast includes Jack

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Chaplin, Charles J. Harris, Florence Hill, Har-  
old Kennedy and others. Next week the great  
detective play, Sherlock Holmes, will be pre-  
sented.

Keith's had another all-star bill last week, the  
headliners being Maclyn Arbuckle in a new po-  
litical sketch, Emma Oarus with her characteris-  
tic songs, Amelia Stone and Armand Kalles co.,  
and the Frank Stafford co. in A Hunter's Game.

Variety and talent is on the bills at the Wil-  
ham Penn. Last week there were three dis-  
tinct star acts which were exceptional—an  
amusing little sketch, Mrs. Murphy's Second  
Husband; Raymond and Caverly, and Yvette, a

graceful and artistic violinist. This week's bill  
has as the leading attraction Paul Robeson's  
famous human models, who reproduce the world's  
greatest sculptures.  
(Continued on page 34.)



# AMUSEMENTS THE COUNTRY OVER

## ALABAMA.

**MOBILE.**—THEATRE: Henrietta Crozman in "The Real Thing" 9: good co.; fair business. —TRIC: Aborn English Grand Opera co. in "Madame Butterfly," Lucia, and "Tales of Hoffman" 8: 9: excellent production and cast; deserved much better patronage.

**TUSCALOOSA.**—AUDITORIUM: Kilties' Band 8 satisfied fair house. Bidebacked 11: poor co. and house. —DIAMOND: Hendrix and Belle Isle co. 3-9 (third time this season); big business.

**MONTGOMERY.**—GRAND: Henrietta Crozman in "The Real Thing" 7: pleasing very large audience.

**SELMA.**—ACADEMY: Henrietta Crozman 9: fine performance; good business. Aborn English Opera co. 12: good business.

## ARIZONA.

**TUCSON.**—OPERA HOUSE: William Faver shown in "The Faun" 11 pleased.

## ARKANSAS.

**FINE BLUFF.**—ELKS: Billy Clifford in "The Man, the Girl and the Game" 4: pleased fair business. William Hodges in "The Man from Home" 7: excellent attraction; good business. —ITEM: The Elks' Theatre will close regular season Nov. 16, and opens again March 18, with vaudeville and pictures under the management of T. A. Hill and Rudolph "Shorty" Lewine.

**TEXARKANA.**—GRAND: The Heart Breakers 4: exceedingly good; splendid business. The Three Twins 8: pleased crowded house. Graustark 9: paying business; two performances.

**HOT SPRINGS.**—AUDITORIUM: William Hodges in "The Man from Home" 4: large and appreciative audience. Three Twins 7: good co.; fair business. Ida St. Leon in "Folly of the Circus" 8: pleased good house.

**LITTLE ROCK.**—KEMPNER: The Traveling Salesman 6: performance and business good. Three Twins 7: pleased fair business.

## CALIFORNIA.

### SAN FRANCISCO.

Brisk Business and Bright Prospects—Willis Sweetnam Well Remembered Here.

This is a pretty lively town just now theatrically, and the future looks good for its continuance. We need not complain that the managers do not import the best plays of the East. They do, and we are thankful to them for giving us such excellent entertainments. At the Columbia Rebecca of Sunnyside Farm came nicely during two weeks' stay, ending March 8, and Lulu Glaser arrived evening 10 in "Miss Dandylack."

This week was a social week at the Alcazar, it being the adieu of Miss Vaughan and Mr. Lytle, the bill having been Billy. Big houses testified to their popularity during the week, and we will welcome them back at any time. The Desert is the next number, it being the first of its production on any stage. Alice Fleming is especially engaged.

A great offering is at the Cort called Excuse Me, drawing almost capacity business. It ran until 17. Willis P. Sweetnam is the star, but the other folks are all very good, but Sweetnam is better known to us from the old minstrel days.

At the Savoy The Night Folies of San Francisco was given a hearing, and commencing matinee 10 The Newweds and Their Baby will be presented.

The Orpheum has a star bill this week headed by Valerie Bergere. The Empress offers Johnny Kilbane, who just defeated Abe Attel, while Fantasma's has Ad Wolgast playing at the next door house.

Tetrasini arrived from Los Angeles 9, and was greeted at depot by Mayor Rolph. She will give concerts 11-14 and 16 at Dreamland Bink. Dock Leahy, who is rebuilding the Tirolli, is managing her. A bronze tablet to commemorate her going to place on Lotta's Fountain during her stay in the city. Lotta's Fountain was given to this city by Lotta, and is located in the most prominent place here.

The National Cash Register Co. here presented the first Kinescope pictures taken in America at St. Francis Hotel 6, and will repeat it at the Y. M. C. A. Hall during the week 11.

A monster benefit will be given to the family of George Fuller Golden. All houses will contribute talent. A. T. BARNETT.

**OAKLAND.**—MACDONOUGH: Alma, Where Do You Live? 4-6 pleased big house. The Newweds 7-9 pleased fair business. —LIBERTY: Bishop's Players in "The Woman He Married" 8-10 pleased usual good houses. —COLUMBIA: Columbia Stock co. in "The Mashers" 8-10: medium performances and attendance. —ITEM: George Soule Spencer, leading man with Bishop's Players, closed engagement 17, and Marjorie Humber closed 21.

**FRESNO.**—BARTON OPERA HOUSE: The Deep Purple Feb. 28: fine performance; fair business. Excuse Me 2 (return): packed house. The Newweds and Their Baby 8: Lulu Glaser 6.

**SAN JOSE.**—VICTORY: Deep Purple Feb. 26: fine co.; poor business; well pleased. —THEATRE JOSE: Ed. Raymond co. in "Marriage a la Mode" 20-8 pleased good house.

## COLORADO.

**COLORADO SPRINGS.**—OPERA HOUSE: Bailey and Austin 9: poor co.; fair house. Pink Lady 11: 12 pleased.

## CONNECTICUT.

**HARTFORD.**—PARSONS: The Red Widow 8, 9 proved worthy of the reputation that had preceded it; three S. R. O. audiences greatly amused. The gum of the season was the Boston Grand Opera co., which sang Aida 12 to a crowded house at advanced price. Nothing but praise was expressed by all.—POLI'S: Mile. Daisie and Ballet were the topline week of 11. The Three White Kuehns, Harrison Armstrong Players, Mabel Fonda, Dale and Boris, and Hedder and Son completing the excellent bill that drew big. Linton and Jungle Girls, song reviews and interesting and amusing pictures attracted the usual large crowds at the Hartford 11-16. A. DUMONT.

**STAMFORD.**—ITEM: Lewis J. Cody, who closed a successful season of stock here recently, reappeared 11-10 at the Lyceum as a vaudeville star, and was accorded a tremendous ovation; compelled to make a curtain speech at each performance. His hat is, indeed, in the ring in Stamford, and here is a chance for some one to build a new theatre and install a permanent stock co. Mr. Cody's vaudeville offering is a playlet, entitled Pierre du Free, in which he is assisted by Lottie Williams, Addie Dolan, "the boy wonder," also appeared in the sketch.

**NEW BRITAIN.**—RUSSWIN LYCEUM: The Old Homestead 8, with William Lawrence as Joshua Whitcomb, was effectively presented, matinee and night. —ITEM: The Lyceum, Joseph Manning had the Wallingford role and pleased. Supporting co. competent; business good. The Fortune Hunter 13: good returns; pleased as on former occasion. Will Deming, Forrest Robinson, and Edith Luckett had prominent roles.

**WATERBURY.**—POLI'S: Vera Michelsons and co. in Alma, Where Do You Live? 9: two performances; large audiences. Madame Kany-Lipin in Love or Riches 12 to good business. The County Sheriff 13 pleased a fair audience.

**MIDDLETOWN.**—MIDDLESEX: Howe's pictures 7: usual big business. Old Homestead 9: two capacity houses. Fortune Hunter 12 (return): large and well-pleased houses.

**WILLIMANTIC.**—LOOMER: Adelaide French in Herbert Charles's Madame X 8: pleased capacity.

**DANBURY.**—TAYLOR'S OPERA HOUSE: The Old Homestead 7 pleased good house.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: Harry Bulger in "The Flirting Princess" 10, 11 pleased medium business. —UNDER CANVAS: Moss and Marr Carnival co. 4-5: good business. —ITEM: Manager Delcher of the Duval, shows a marked improvement in health and a complete speedy recovery is hoped for.—Through an injunction granted by Judge Call, of the Circuit Court, the city is temporarily enjoined from enforcing the Sunday closing ordinance.

## GEORGIA.

**ATLANTA.**—THEATRE: Henrietta Crozman in "The Real Thing" 4-6: well received; good business. John Drew in "A Star in the East" 8: 9: three performances. —GRAND: Harry Bulger in "The Flirting Princess" 8: 9: fair business. Everywoman 11-14.

**MILLEDGEVILLE.**—GRAND: Buster Brown 8 pleased very small house. Frank McEntee and Millicent Erison in Merchant of Venice and Hamlet, matinee and night, 12: very good; big houses.

**MACON.**—GRAND: Everywoman 4, 5 pleased good business.

## IDAHO.

**BOISE CITY.**—PINNEY: Bohemian Girl 7, 8: one of best offerings ever here; every one pleased; big business. —ORPHEUM: La Morne Stock co. in "The College Girl" 4 pleased S. R. O.

## ILLINOIS.

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players in "Three Twins" 11-12: excellent; S. R. O. Grace Hayward's Kate Armistage was very attractive. William Webb was properly irascible as General Stanhope. As Ned Mayland Walter Foster was vivacious and clever. Charles Dingis, Chester Wallace, and Charles Brown as the Three Twins, developed all phases of the various situations. The De Hartman of Law Welsh was inimitable. Dollie Davis as Mollie Sommers, Colette Power as Mrs. Dick Winters, and Hazel McKee as Isabel Howard were strikingly attractive. Edna Noll introduced Egyptian dances of elegance and grace.

**AURORA.**—GRAND: Casey Jones 9, 7: two performances daily, to fair business. The Chocolate Soldier 9: very good co., to medium business. The Gambler 10, matinee and night: good co. to good business. Lawrence Brothers 11-16 (except 12) opened to fair business. —FOX: May Raymond in "The Millionaire" 11-13: opened to very good business. —ITEM: Advance sale for Margaret Anglin in Green Stockings 12 denotes S. R. O.

**BLOOMINGTON.**—CHATTERTON: The Gambler Feb. 20: very good, to big business. Country Boy Feb. 21: good; Passers-By 8: good co. and business. The House of Gold 9: pleased fair business. The Roarers 9: good co.; fair business. Morris Thurston Stock co. 11-15: very good, to excellent business. Plays: The Power of Politics, Panama, St. Elmo, La Belle Marie, An American Girl, and When Man Turns to Brute.

**SPRINGFIELD.**—CHATTERTON: The Country Boy Feb. 27: 28: good co.; fair house. Royal Sam 29-1: fair co. and business. The Gambler 2: good co. and business. The Round-Up 3-5: very good co.; good house.

**ALTON.**—TEMPLE: The Gambler 1: best-

ness light, due to worst blizzard of season. The Eastway 2: fair business; well pleased. The Gambler 3 (return): good business; excellent production.

**QUINCY.**—EMPIRE: Al. G. Field's Minstrels 7: S. R. O.; best of satisfaction. King of the Wild West 10 pleased good house.

**MATTOON.**—MAJESTIC: The Roarers 8: good co.; capacity.

**STREATOR.**—PLUMB: The Gambler 7 satisfied good business.

## INDIANA.

**HAMMOND.**—THEATRE: The Chocolate Soldier 8: fine co.; pleased fairly good house. Auditory 10: good co.; two performances: pleased capacity. —ORPHEUM: Nat Fields in "The Girl Behind the Counter" 11-14 opened with a roaring house; Juggler Courtney and the Musical Fredericks strongest bill presented. —ITEM: Managers report no great depreciation during Lent season.

**SOUTH BEND.**—OLIVER: Walker White-side in "The Typhoon" 4: delighted large house. —Excuse Me 5: drew big house and pleased. Billie Burke in "The Runaway" 7: S. R. O.; splendid satisfaction. Chocolate Soldier 11 drew well and pleased. May Irwin in "She Knows Better Now" 12 satisfied small house. —AUDITORIUM: Tyrone Power in "The Servant in the House" 8-10 pleased fair houses: good co.

**LOGANSPORT.**—THEATRE NELSON: Monte Carlo Girls 13: good co. and business. —BROADWAY: The Minneapolis Symphony Orchestra 11: rare treat; large house. —ITEM: Al. W. White, of Danville, Ill., has leased the Broadway, and will open with vaudeville 18. Western Vaudeville Association bookings.

**AUBURN.**—HENRY'S OPERA HOUSE: The Sunny South 1: fair co.; good house. College Boys 8: satisfied full house. Paid in Full 7 (return): pleased good house. Missouri Girl 20 pleased big business. Casey Jones 8: fair co. and house.

**HUNTINGTON.**—THEATRE: Elks' Minstrels, directed by Fred Howe, Feb. 28, 29 pleased packed houses. Excuse Me 4: very good co.; excellent business.

**MUNCIE.**—THEATRE: Naphthy Marietta Feb. 28: excellent co.; good business. Silver Threads 29 pleased good house. Kelley's Minstrels 3 pleased fair house.

**EVANSVILLE.**—WELLS'S BIJOU: The Fortune Teller 10, 11 delighted very good houses. The Girl of My Dreams 16 pleased.

**LA PORTE.**—HALL'S: Casey Jones 4: poor co.; S. R. O. May Irwin in "She Knows Better Now" 11 drew well.

**GOSHEN.**—JEFFERSON: Excuse Me 7 pleased small audience. The Chocolate Soldier (return) 12 delighted large business.

**ANGOLA.**—ORPHEUM: Gordon 11: good co. and business. Louisiana Lou 15 pleased.

**MICHIGAN CITY.**—ORPHEUM: The Cowboy Girl 11-16 pleased big business.

**TERRE HAUTE.**—GRAND: The Round-Up 8-10 satisfied capacity.

## IOWA.

**IOWA FALLS.**—METROPOLITAN: Lowrey and Morgan's Minstrels 18. —ITEMS: Olive Eaton, who is well known in the mid-West for good work with stock and recording com. several seasons past, is in vaudeville, and is now playing the Western Time in a sketch, entitled Man Proposes—Woman Disposes.—Mrs. John Williams Jones, wife of a former rector of St. Paul's Church in Council Bluffs, but now of Omaha, has been playing the role of the Indian girl in "The Rose of the Rancho."—The striking shopmen of the Illinois Central at Waterloo have organized a vaudeville co., and are playing a number of dates in the larger cities of the State.—A local light is on at Waterloo over the bookings at the Majestic Theatre. The International Theatre Co. brings the action against John Marcellus, who was formerly manager of the Majestic, asking \$5,000 damages for non-payment for acts furnished. Mr. Marcellus has filed a counter claim.—The Ansel Brothers' Circuit has just closed a lease for a lot in Keokuk on which a \$20,000 theatre will be built. It will seat 1,200. Mr. Wagner, a well-known St. Louis theatrical man, is interested in the project.—Sara Biala, a well-known Iowa actress, whose home is in Des Moines, is winning big notices for her work in the Bergen Stock co. in Minneapolis.—Robert Warwick, a well-known mid-West actor, is doing the best work of his career in the leading role of The Lion and the Mouse co.—W. M. Belcher, for many years a repertoire manager in the mid-West, died at his home in Missouri 1, aged sixty-one years.—Olson and Bradford have closed their Bach-singer's Honey-moon co.

**FRANK R. FOSTER.**  
**KEOKUK.**—GRAND: Field's Minstrels 8: good co.; S. R. O. Cowboy Girl 8: fair co.; light house. Theims 9: fair co. and business. —ITEM: Wike's Lodge, No. 108, attended Field's Minstrels performance in a body.  
**DAVENPORT.**—BURNS: Mr. Wife's Family 10 pleased fair house. —GRAND: Passers-By 7 pleased liberal patronage.  
**EAGLE GROVE.**—ARMORY: Third Degree 11 pleased good house.  
**DUBUQUE.**—GRAND: Passers-By 8: good business.  
**SPENCER.**—GRAND: Third Degree 5: excellent co.; good house.

## KANSAS.

### TOPEKA.

The Graz Opera Company Well Received—

Anna Bronaugh Made Good Impression.

Grat Paris Grand Opera co. opened for two

days' stand at the Grand March 1, 2. The opening performance, Hierodiade, with M. Garrone as Jean, a tenor of rare quality; M. Kapa-Carre, with a most pleasing voice, sang Hierod. Mme. Valmont as Salome, portraying the part faultlessly, won many encores. M. Collet as Phariel and M. Garand, a good tenor, sang the role of The Voice. Lakme was presented 2, with Mme. Fregoleska, the dainty, alluring and fascinating midget, singing in the title role. Her singing has a sparkling brilliancy, and her dramatic fervor was commendable. Rigoletto was the offering in the evening, with Mlle. de H. Journal in the leading feminine role as Gilda Rigoletto's daughter, and M. Kapa-Carre as Rigoletto. The co. is not numerically strong, but sang exceptionally well. The acting was of a very high order, and the orchestra added much to the performance. It is to be regretted that this high-class production was poorly patronized. Olive Vail in Miss Nobody from Starland played to good business 22. Miss Vail has a sweet soprano voice, and she won a number of curtain calls. Lawrence Connor as Frederick Halliday, proprietor of Halliday's Hair Beauty, and Raymond Faynes as Elaine's brother, put over the comedy roles very satisfactorily.

Anna Bronaugh made her first appearance at the Majestic 4-9 in Merely Mary Ann, and scored a decided hit. Her beauty, simplicity and grace of manner won the hearts of the theatregoers at once. Miss Le Roy and Miss McKinley did very good work. Fred Hand and Orville Spurrier handled the comedy roles to the entire satisfaction of the capacity house. Miss Fulmer as Lady Obermer was very charming. Three Twins 8. My Friend from India will be the offering 11-16.

Mr. and Mrs. Lawrence Deming have severed their connection with North Brothers' Stock co., and are now formulating plans to play the Crawford-Kearney-Wells Circuit this coming season with their own co. Mr. Deming has directed the work at the Majestic for the past several seasons very efficiently, and has fully demonstrated his ability along these lines and he will no doubt enjoy the success that he justly deserves. Mrs. Deming, who appeared as Miss Hunt in the feminine comedy roles, has been a great favorite with the local theatregoers, and her departure will be regretted. We all join in wishing both she and her husband much success in their new venture.

H. J. SKINNER.

**WICHITA.**—NEW CRAWFORD: Bailey and Austin in "The Ten of the World" 7 pleased 2 good houses. Forbes-Robertson and an excellent co. in "The Passing of the Third Floor Back" 9: enthusiastically received by capacity.—AUDITORIUM: Strongheart, presented by the Wolfe Stock co. 4-9. The leading roles were admirably portrayed by Walter P. Richardson and Jane Morgan.

**HUTCHINSON.**—HOME: Olive Vail in Miss Nobody from Starland Feb. 29: pleased large house. Miss Vail was well received; curtain calls frequent. Three Twins 1: third appearance here; very fine co.; only fair business, owing to disagreeable weather; Gertrude Hutchinson, the prima donna, was delightful.

**ARKANSAS CITY.**—BARNY'S FIFTH AVENUE: Three Twins 4: good co.; pleased house. Hollingsworth Twins Stock co. 6-9 opened well.

**OTTAWA.**—ROHRBAUGH: Three Twins 7 pleased fine business.

**LAWRENCE.**—POWEROCK: Dubinsky Brothers' Stock co. 4-8: opened well.

## KENTUCKY.

### LOUISVILLE.

Robert Hillard and Virginia Pearson Well Received—Winona Winter Royally Entertained

Miss Hajo and a large and capable co. presented The Spring Maid for the first time in Louisville March 4-6, drawing large houses and unusual praise at McCarter's. Robert Hillard finished the week in A Fool There Was. Special interest attached to this engagement because of the fact that Virginia Pearson, the leading woman of the co., is a native Louisville. Billie Burke in "The Runaway" is underlined for three nights, beginning 11. The Shubert Masonic Theatre had a strong attraction 7-9 with the Low Field's All-Star Hinky Panky co.

The Minneapolis Symphony Orchestra comes 13, and will be followed by Sothern-Marlowe 14-16.

At the Avenue The Cowboy and the Squaw, a comedy-drama of the West, drew good business week 8. Tracy the Outlaw opens 10.

Richard J. Jones, the sweet-voiced ex-minstrel singer, proved a drawing card at the Walnut Street week ending 13 in the pastoral play, Silver Tarnish. The Newweds come next, opening 10.

At the Gayety The Ginger Girls made things lively 5-9, and the Sam Devere co. with Will H. Ward and a big co. of pretty girls, filled a successful week at the New Buckingham.

Vaudeville had a prosperous week 4-9. Hopkins' presenting an entire change of bill. At B. F. Keith's the programme embraced Howard and North. Mosher, Hayes and Mosher, Milton and Dollie Nobles, Handers and Millies, Brent Hayes, Lynch and Seiler, and Odella, the Divine Venus.

E. A. Paulcraft, of the Big Gaiety co., gave a Louisville paper an interesting interview dealing with old-time Louisville theatrically. He personally knew many of the Old Guard who have passed to the Great Beyond, and related many interesting incidents in which they figured.

Winona Winter, who was here with the Julian Hittings' Fascinating Widow co., was royally entertained by the family of Colonel Jacob H. Haager, ex-Chief of Police. Miss Winter is the warm friend of the daughter of Colonel Haager.

**MEYER'S PAINT 10c.**  
Best and cheapest.



who is the wife of George Austin Moore and is professionally known in vaudeville as "Gordelia."

The Whalen Brothers, of the New Buckingham, propose to erect here a large moving picture and vaudeville place similar to the Hippodrome of St. Louis, which occupies an entire city block. Work on the new house will begin immediately. CHARLES D. OLAKES.

**PADUCAH.—KENTUCKY:** The James S. Garfield Stock co. in Lena Rivers 11-12 pleased good business. Ida St. Leon in Folly of the Circus 12, matinee and night; fair business. Garfield Stock co. 14, 15 in Kathleen Mavourneen. Fred Niblo and Josephine Cohan in The Fortune Hunter, matinee and night, 16; scored big hit. Garfield Stock co. opened in St. Elmo 11 to continued good business.

**MAYSVILLE.—WASHINGTON:** The Smart Set 8; fair house.

**HENDERSON.—ARK:** Harvey Stock co. 4-9 pleased good houses.

## MAINE.

**BRUNSWICK.—TOWN HALL:** Red Aero Farm 6; excellent co.; large house. Brunswick Club in The Amazon 7; attended by more than 200 members. St. John's Band 8; excellent co.; large house.

**BANGOR.—OPERA HOUSE:** Baby Mine 9; presented by an excellent co.; well-pleased three good audiences. Nanon Welch and Benedict MacQuarrie deserve special mention.

## MARYLAND.

**ANNAPOLIS.—COLONIAL:** The National Stock co. 11-16 opened with Drifted Apart to S. H. O. Other plays: A Ruined Life, Under Texas Skies, Ridley Farm, Mother and Son, Never Again; good business.

## MASSACHUSETTS.

**FALL RIVER.—ACADEMY:** After an absence of several seasons James K. Hackett made his reappearance on the local stage 12 in The Grail of Dust, with the strongest supporting co. here this season. Daniel Jarrett, Jr. who was seen in the part of the clerk, was at one time a member of the Premier Stock co. in this city; large attendance; fourteen curtain calls. W. F. GEE.

**NEW BEDFORD.—THEATRE:** T. M. A. Bennett Concert 10; large audiences. James K. Hackett in The Grail of Dust 13 delighted capacity. **HATHAWAY'S:** The Longman Players in The Time, The Place and the Girl 11-16; breathing room only; owing to the immense success of this bill it will probably be continued another week. **SAVOY:** Laville and Fendleton, Ed. Tolliver 11-12; Foley and Dean, Marjorie Davis and pictures 14-16. **VIRN'S:** Mallet and Herbert, Cody Brothers, Helen Belle 11-12. Webb Trio, Elsie Lavandau, Curry and Billy 14-16. S. H. O.—COMIQUE: Marks, Alvin and Rosa, John Philbrick De Costa Duo 11-13. Irish American Trio.—ITEMS: The Lenten season, apparently has no depressing effect on business. **Lester Longman,** while in New York 12-14, secured several plays to be presented at Hathaway's. **Owing to an attack of tonsillitis,** Thomas Whalen, of the Lowell Stock co., was forced to rest for a few days, and took the opportunity to visit his home in this city 13-14. **Mrs. James K. Hackett** attended a performance of The Time, The Place and the Girl at Hathaway's 15. **Edmond Benton,** general manager of the Fall Circuit, was a visitor 15. **Holand G. Gray** arrived home recently.

**WORCESTER.—THEATRE:** "Way Down East" 11-12; good co.; fair business. **FRANKLIN:** U. T. 13; fair co.; poor house. **ITEM:** Mr. Poll opens his summer stock season in a few weeks, and the following old favorites have been re-engaged: Albert Lando, Frank Thomas, Jack McGrath, Fred Hearn, Morton Stevens, and Henrietta Bagley. Mr. McGrath especially has very popular here, and the announcement that he would again render songs between the acts was greeted with enthusiasm.

**CAMBRIDGE.—THEATRE:** Harvard Stock co. in Gentleman from Mississippi 11-12; good co. and business. **Corcoran and Dixon,** blackface comedians. **BATTLE HALL:** Delta Union Fraternity, of Harvard College, presented Ralph Rolster Dolister, which was written over 800 years ago, and as the first English comedy was presented at the Drury Lane Theatre in London. Cast of undergraduates; two performances 11, 12 to crowded houses. Acting of S. O. Benchley as Ralph Dolister excellent.

**BROCKTON.—HATHAWAY'S:** The Thompson-Woods Stock co. augmented by a good chorus in Forty-five Minutes from Broadway 11-16; opened to large and enthusiastic audience; fine performance. **Thurloew White** as Kid Burns. **George Bowman** as Tom Bennett. **Frances Brandt** as Mary. **Marion Chester** as Mrs. Purdy. **Janice Bates** as Flora Dean. **Dean and Marie Louise Benton** as Mrs. Dora deserve mention for exceptionally good work in their respective roles. **LAWRENCE.—OPERA HOUSE:** Seven Days Feb. 29; good house. **Fashion Play** pictures 4-9; fair business. **ITEMS:** Manager Julius Cahn, of the Opera House, has leased the Colonial Theatre, and will run it as a first-class combination house. The Opera House will play vaudeville and pictures.

**LYNN.—AUDITORIUM:** Morison Stock co. in The Prince Chap 11-16. **Wyler Birch, James Barrett, and Anna Cleveland** in leads. **CENTRAL SQUARE:** Stock co. in The Dawn of a Tomorrow; poor performance.

**LOWELL.—OPERA HOUSE:** Thomas R. Shea in A Man and His Wife 11-14 and The Belle 14, matinee. **ACADEMY:** Fannie Hatfield Stock co. in circus week 11-16 pleased full house.

**HOLYOKE.—EMPIRE:** Empire Stock co. in The Parish Priest 11-16 pleased fair house. **Miss Andrews, Florence Perry, Pearl Gray, Mr. Mayors, and Mr. Gray** all deserve mention.

**ATHOL.—ELLSWORTH:** Old Homestead 11; good co. and business. The Villase Post Office 12; local talent pleased full house.

## MICHIGAN.

### DETROIT.

The Red Rose Drew Well and Pleased—Robert Hillard at the Opera House.

The Red Rose, with Valenka Suratt, is at the Garrick Theatre, and proved a good drawing card. In addition to Miss Suratt's untiring efforts, mention should be made of the work of Craig Campbell, who has one of the sweetest tenors heard here in many weeks. Next week, The Never Homes.

Robert Hillard in A Fool There Was seen at the Opera House March 11-16. Next week, Donald Brian in The Siren.

Thurston, with many new tricks and mysteries, had a busy week at the Lyceum Theatre 10-16. Next week, Girl in the Taxi.

The Winning Widow, featuring Harden, Handcut King, as an extra attraction, drew well at the Gayety Theatre 10-16. Next week, Big Gaiety co.

Queens of the Follies Bergere at the Avenue Theatre 10-16.

**GRAND RAPIDS.—POWERS'S:** H. B. Warner in Alias Jimmy Valentine Feb. 29. 1; well received by large audiences. Louisiana Lou 2, 3 drew very well. The Servant in the House 4-6 drew light business. Walker Whitehead in The Typhoon 7 drew good-sized audience. Mr. Whitehead's Japanese characterization excellent; good co.; well received. **MAJESTIC:** Thurston, the magician, mystifying good-sized houses 3-9. **GARRICK:** The Bishop Players presenting The Heart of Chicago week 8 to usual good business.

**BATTLE CREEK.—POST:** Walker Whitehead in Typhoon 6; excellent co.; good business. Shannon Stock co. 7, 8; fair co. and business. Plays: What Money Will Do, The Price He Paid, The Banker's Child, Ralph Hers in Dr. De Laza 9 pleased good business.

**SAULT STE. MARIE.—S.O.O. OPERA HOUSE:** Daniel Boone on the Trail 6; fair business. Flower of the Ranch 11 pleased capacity.

**PORT HURON.—MAJESTIC:** Ralph Hers in Doctor De Laza 3 pleased big house. Louisiana Lou 8 well received. Pinafore 10 drew well and pleased.

**SKALAMAGO.—FULLER:** Louisiana Lou 1; greatly appreciated; large house. Walker Whitehead in The Typhoon 5; much enjoyed.

**CALUMET.—THEATRE:** Flower of the Ranch 6; good co. and business. Daniel Boone 9; good co.; fair house.

**ADRIAN.—CROWELL:** Louisiana Lou 12; fair co.; very good satisfaction; banner business.

## MINNESOTA.

### ST. PAUL.

Elsie Edmond Made Another Hit—Graham Moffat in Town Last Week.

Elsie Edmond achieved another triumph at the Shubert 11-16, when she appeared as Rhy in The Three of Us, presented in excellent style by the Thurlow Bergen Players. Mr. Bergen was Steve Towley; Henry West, Bertrford; Clem, George Bloomquist; Mrs. Bix, Sara Bixla; Henry, Mack Burns; Bix, Robert Benson; Treholm, William Verance; Hop, Wing, Daniel Reed; Maggie, Louise Royce. Jim the Penman 17-23.

Rose Melville in Six Hopkins, originally a Grand booking, appeared at the Metropolitan 10-16, owing to the non-appearance of the Grand Opera Co. Graham Barie in Pa Hopkins and Frank Minner appears as Ridy, while George F. Harris is the villain. Dan Marbie made a hit with his dancing specialty. The engagement is played at former Grand prices, twenty-five to seventy-five cents. **Passers-By** 17-23. **Al. H. Wilson** 24-27. **Maude Adams** in Chanticleer April 1-3.

**Diamond and Nelson,** Four Holidays, Five Sullys, Rosa Roma, and Alda Overton Walker were prominent in the Orpheum bill 10-16. The Models De Luxe were the feature of the Grand Opera bill. Jack McIschkin, a St. Paul amateur, replaced Dorothy Vaughan on the bill. Miss Vaughan was suddenly taken ill.

The Whirl of Mirth held the stage at the Star 10-16.

George Bloomquist's appearance as Reuter in the Bergen co.'s production of Old Heidelberg last week recalled former stock days—the James Neill co. of the Summer and Fall of 1890. Among those in the co. were James Neill, Edythe Chapman, Angela Dolores, Lilla Vana, Grayce Scott, George Bloomquist, Robert Morris, Emmett Blackieford, Joseph Everham, Benjamin Howard, and Frank McVicar. The stock days of the last three players are over for this world. Old Heidelberg, by the way, was the best offering of the season by the Bergen people, and offered four of the players opportunities to appear in roles in which they "made good" to an unusual degree, namely Robert Robinson as Dr. Juttner, W. H. Gilmore as Lutz, Henry Travers as Kellerman, and Henry West as Von Schanz, in spite of the swager. The scenery was well painted and attention was given to details. Withal it was a first-class stock production.

Graham Moffat, author of Bunty Pulls the Strings, will be here 17 to witness the premiere production of his sketch, The Concealed Bad, which opens a week's engagement at the Orpheum on that date. In the co. are Helen McDonald, Bessie McDonald, Janet Gardner, Andrew Clyde, and Stuart Black.

**WINONA.—OPERA HOUSE:** Frances Starr in The Case of Becky 4 pleased; packed house. Miss Starr gave a most wonderful portrayal of the character of Becky, and held the large audience from start to finish. Albert Bruning as Dr. Emerson and Charles Dalton as Professor Balsamo were all that could be desired. **Frank O. King** in Billy 10 found favor with good house.

## MISSISSIPPI.

**YAZOO CITY.—YAZOO:** Three Twins Feb. 28; good co.; fair business. **Abern English** Grand Opera co. 4; excellent co.; large and appreciative audiences. **The Traveling Salesman** 5; splendid co.; fair business. **The Kitchen Concert Band** 6, 10; excellent musical organization; fair business; deserved much better.

**GREENVILLE.—GRAND:** Fred Niblo and Josephine Cohan in Fortune Hunter 5 delighted large house.

**COLUMBUS.—THEATRE:** Traveling Salesman 6; poor business.

## MISSOURI.

### ST. LOUIS.

Maude Adams and Josephine Victor Won Prompt Approval—Catherine Proctor's Good Work.

St. Louis, Mo., March 13, 1912.—Maude Adams in Chanticleer was greeted at the Olympic Theatre 3-9 by the usual big audiences. **Christie Macdonald** in The Spring Maid 11-23 drew well and pleased.

**John Ryan and Lella McIntyre** in The Girl of My Dreams, once again to the Century, 3-9, **Julian Hittings** in The Fascinating Widow 10-16, followed by Helen Ware in The Price 17-23.

**Fritz Scheff** in Night Birds at Shubert 3-9. **The French Opera** co. 10-16; excellent performances and good houses. **Sothen and Marlowe** 17-23.

The Durbar festivities were shown after the kinemacolor version at the Garrick 3-9. **Fair crowds** were in attendance. **William Courtenay** in Ready Money 17-23.

**Leontina Strehle**, a jolly playlet, was produced by the German Stock co. at the Odium 3. The play was put forth in good style, the humorous situations in particular; the costumes and scenery left nothing to be desired.

The **Eastway** was at the American Theatre 3-9. **Catherine Proctor** played the leading role. She is surrounded by a very fair co. **Good crowds** in attendance. **Fiske O'Hara** in Love's Young Dream 10-16, and **Hanson's Fantasma** 17-23.

**Helio, Bill,** was offered by the Imperial Stock co. at that theatre 3-9. The play was offered in a fair way to moderately good crowds. **Ismael** 10-16, with F. Mortimer Mitchell in the same part, who did well.

The **Pennant Winners** 10-16. **Sam Rice's Daffydill** 17-23.

The **Homecoming Girls**, headed by Otis Brothers, were seen by good crowds at the Gayety 3-9. **The Bohemian Show** 10-16. **Queen of Bohemia** 17-23.

**VIVIAN S. WATKINS.**

### KANSAS CITY.

Grand Opera Week at the Shubert—Al Wilson an Annual Visitor.

The week of Mar. 3-9 was opera week at the Shubert, the Jules Layolle French Grand Opera co. of New Orleans being the attraction. This co. has appeared here annually for the past three seasons and has established itself firmly. The season is better than before, while a larger orchestra and additional attractions. The productions were all appropriately staged and costumed, while the ballet was a feature of more than ordinary merit. **Business** was excellent throughout the engagement, and the enthusiasm of the big audiences often ran high. **Fritz Scheff** in The Night Birds 10-16 delighted big houses. **The Gamblers** 17-23.

**Al. H. Wilson,** an annual visitor to the Grand, was the attraction 3-9, presenting it Happened in Potsdam to very satisfactory business. Mr. Wilson's songs are still features of the performance and as usual won much applause. The supporting co. were capable and found favor. **The Eastway** 10-16, playing to a succession of large and greatly pleased audiences. **Catherine Proctor** played the principal role with sincerity and great effectiveness, while **Hallett Thompson, Frank Patton** and **Clara Weldon** found favor in other leading parts. The production was given its original attractive staging. **Fiske O'Hara** in Love's Young Dream 17-23.

The **Woodward Stock** co. put on The Way of the World at the Auditorium 3-9, playing to the very best business. **William Greer** as Joseph Gurney, the inventor, gave one of the best characterizations of his season here, and received much well-deserved applause. **Enid May Jackson** has a comparatively light part as his daughter, **Elia**, but has earned a rest, as several of the recent productions have taxed her heavily. **Taylor Bennett, Jesse Fulton, Ivy Bowman** and others of the co. pleased in the smaller parts. **The Hearts of Blue Ridge** 17-23.

The **Gillies** had a big military play 3-9, called Signal Fire, which drew large audiences nightly. The scenes are all laid in the West at an army post, the principal characters being soldiers and Indians. There is an exciting story told and the acting of the principals was all excellent. **June, the Gambler**, 10-16 to big business. The story of the play is an interesting one, and is cleverly acted by a big co. As told in the Halls 17-23.

A well-balanced bill, entertaining throughout, was what the Orpheum gave its patrons 10-16, playing to the usual big business.

The **Empress** had the usual good bill 3-9, playing to large audiences nightly. **The Texas Tommy Dancers** were footloose at the Empress 10-17, scoring heavily before big audiences. **Hal Stephens, Joseph E. Watson, Lillian Helmer, Robert and Robert, Luckie and Yost, and Mr. and Mrs. Mark Murphy** also won applause.

The **Kentucky Belles** played to good business at the Century 3-9. **The Great Rigney** was an extra added attraction, while **La Belle Helene**, another specially pleased immensely. **Sam Rice** and his **Daffydill** 10-16. **The Penmen** 17-23.

The **Behman Show** opened to two big Sunday audiences at the Gayety 3, continuing for the week. The offering is one of the best of this

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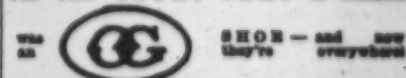
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class of attractions and pleased immensely. The specialties were particularly good. **Queen of Bohemia** 10-16; good business. **The Golden Crock** 17-23.

The **Willie Wood** will be turned over to amateur talent for three performances 15, 16 of The House That Jack Built, which is being given under the auspices of the Athenaeum. **Julian Hittings** in The Fascinating Widow 17-23.

**D. KERRY CAMPBELL.**

**ST. JOSEPH.—TOOTLE:** J. Fuchs-Berenson in Posing of the Third Victim 3-9 pleased big house. **Over Night** 3, 4, 5, 6, 7, 8, 9 well received by good house. **Frances Legg Moore** and **Tom Smory** great favorites. **LYCUM:** Queen of Bohemia 3-6 pleased good business.

**FULTON.—PRATT'S:** Loman Howe 3 pleased medium business. **Jack Vroom** Stock co. in Sweetest Girl of All, One Girl in a Thousand, Burglar and Lady, Girl from Rome, and The Tenderfoot 4-9; opened to banner house.

**HANNIBAL.—PARK:** Al. G. Field's Minstrels 8; excellent co.; pleased capacity. **Young Buffalo** 6 pleased two fair houses.

**MOBERLY.—HALLORAN:** Hughes's Comedians Feb. 26-2 pleased fair business.

## MONTANA.

**BUTTE.—BROADWAY:** Red Rose 3 satisfied big business. **Rosary** 5; good house. **Italian Princess** 6 delighted S. R. O. **Jack Golden**

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and co., after ten weeks at the New Empire Theatre, opened here in An Old Man's Darling 10-16. —FAMILY: Gillette Stock co. in Maude Muller 8-9 pleased good houses. —ITEM: Manager Haelett, of the Broadway, has returned from his vacation at Los Angeles.

### NEBRASKA.

#### OMAHA.

Forbes-Robertson Pleased Boyd's Patrons—George Murphy at the Brandels.

Forbes-Robertson in The Passing of the Third Floor Back was the offering at the Boyd March 4-6, opening to a large and well-pleased audience. Mr. Robertson, the play, and the excellent co. deserve the many kind things said of them. Over Night 12-13. The Gambler 14-16. The beautiful Brandels had Let Georges De It 8-9, with George P. Murphy in the name part. The girls are an attractive feature of the performance and business, at popular prices, is fair. Underlined: John McCormack 8. George Sidney 10-12. Three Twins 14-16. Catharine Countess 17-20.

The programme at the Orpheum week of 3 includes Corrigan and Vivian, Rosa Roma, Helen Grantley and co. in The Right Road, Tim O'Connell, Little Lord Robert, Mille, Camille Ober and the Six Bricks. Helen Grantley is a native of this city, and her many friends are glad to welcome her on the local stage. Business is splendid, and for the matinee the house is pretty well sold out, owing to the demand for seats for the little folks who are anxious to see Little Lord Robert.

The Golden Crock co. was the offering at the Gaiety week of 3, and drew two good-sized audiences daily. Underlined: Dave Marion's Dreamland co.

The Krug has Sam Rice and His Daffydills with the added attraction of Jim Flynn for the end of the week. Business is good. The Paemakers week of 10.

The bill of the Woodward Stock co. at the American is The Girl of the Golden West, with The Lily underlined. J. RINGWALT. LINCOLN.—OLIVER: Albert Spalding, violinist. 4. Olaf (amateur) 5 (benefit Olaf Hospital): capacity. Forbes-Robertson in The Passing of the Third Floor Back 7: excellent co. and performance; capacity houses. George Sidney 8, 9: good co. and business. —ORPHEUM: Offered an excellent bill 4-9 to very good houses entire week; headlined by the one-act drama, The Fear. Among other acts were: The Farber Girls, Al and Fannie Steadman, Carson and Willard, and the Water Trio. —LYRIC: Usual programme of vaudeville and pictures before packed houses.

GRAND ISLAND.—BARTENBACH'S: Busy 1st 7: packed big business. The Gambler 8: packed fair house. Peck's Bad Boy 10: poor co. and business.

FREMONT.—LARSON: The Gambler 11: packed fine business.

NORFOLK.—AUDITORIUM: Over Night 8: excellent co.; light business.

BROKEN BOW.—OPERA HOUSE: Casey Jones 8: good business; co. good.

### NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Helen Graye and an exceptionally strong co. including Lawrence Brooks and Gavin Harris more than satisfied good business 11-16. Plays: Arizona, The Squaw Man, Charlie's Aunt, Jane Eyre, Gentleman from Mississippi, Romeo and Juliet, Beverly of Graustark, Wildfire, Three Weeks. —ITEMS: Fred Woodbury joined the Helen Graye co. here to replace Ed. Vickers. Good bills at the Orpheum and Lyric, drew good business 11-16. The Arab Patrol have canceled. —The Chocolate Soldier booked 19 and The Commuters 27: The Arab Patrol Circuit proved a losing venture. It is said.

CLAREMONT.—OPERA HOUSE: The Ven Sheridan Stock co. 7-9: co. and business fair. Plays: The Convict's Daughter, Reuben in New York, Reuben Glue, The Vendetta.

### NEW JERSEY.

#### JERSEY CITY.

Beulah Poynter a Winner—The Vale Stock Company Scored Another Success.

Beulah Poynter and a good co. presented A Kentucky Romance at the Mabelite Theatre 4-9 in increasing business at each performance. The Commuters 11-16. Seven Days 18-23. Manager Travers Vale hit it right when he decided to try a week of comedy at the Orpheum Theatre 4-9. Bachelor's Honymoon was put on, and the entire popular stock co. appeared and succeeded in giving one of the most enjoyable bills of the season. The business was gratifying, and the patrons were well pleased. Carmen 11-16.

The Girls from Reno were at the Bon Ton Theatre 4-9 to fair business. Follies of the Day co. 11-16.

Amateur nights once a week have been revived at the Bon Ton, and, as usual, the house is packed on such occasions. Recitations on the stage each day after the matinee, and waiting

contents are also some of the new features at the Bon Ton.

The Orpheum Trio is a new act by members of the Vale Stock co. at the Orpheum Theatre. One of the best specialties introduced in A Bachelor's Honymoon was a singing act a la rathskeller by three members—Egelson, Westerfelt, and Brylawski. It was a riot.

WALTER O. SMITH.

UNION HILL.—HUDSON: J. G. Nugent and Jule York were the hit of the bill 11-16 to fine patronage. The Squarer is a bright comedy full of good material. Others who scored were Morrissey and Hanlon, Mildred Devery and co., Gordon and Marx, Gardner and Moore, Marion Carson, and White's comedy mules and jumping greyhounds. —ITEM: A summer season of stock will again be inaugurated here.

PATERSON.—LYCEUM: Seven Days 11-16: deservedly large houses; co. fine and pleased. —EMPIRE: Musical Stock in The Gingerbread Man 11-16 and pleased so well that it will be repeated 18-23; all the members of the co. merit praise. —OPERA HOUSE: The Players in Sowing the Wind 11-16: good attendance; co. pleased.

CAMDEN.—TEMPLE: The Chorus Lady 7-9 pleased good houses; Helen Scott and Hope Maxwell deserve special mention. Big Ribbon Girls 11 drew fair house. —ITEM: Grace Van Auker, former leading woman of the Temple Stock Players, is spending a few days here with friends.

TRENTON.—TAYLOR OPERA HOUSE: George M. Cohan in the revival of Forty-five Minutes from Broadway 13: almost capacity.

### NEW YORK.

#### BUFFALO.

G. R. Q. Wallingford and Bunty Pulls the Strings Here for First Time.

Get-Rich-Quick Wallingford had its first presentation here at the Star Theatre to a capacity house, and is here for the balance of the week. The original co. presenting the play.

Bunty Pulls the Strings was given its first Buffalo performance March 11 at the Teck Theatre to a very large audience.

Billie Reeves in A Night in a Music Hall is the feature at Shea's Theatre 10-16. St. Elmo was presented at the Lyric Theatre 11, under direction of Vaughan Glaser, with Martin L. Alphon in the title-role. Mr. Alphon received excellent support from Clara Armstrong, as Edna Earl, and the other members of the cast, and the play is staged without lack of detail.

The Social Maids made their first appearance here 10-16.

Charles E. Taylor's Darlings of Paris co. at the Laxarte Theatre presented a good bill. Two comedies, Murphy's Troubles and The Steel Trust Trial, are good. Gladys Sears, J. Theo Murphy, John and Jesse Powers contributed much to the performance. J. W. B.

ROCHESTER.—LYCEUM: Get-Rich-Quick Wallingford lived up to all expectations 8-10: Hale Hamilton in the title-role was excellent, and was ably supported by Frances King and many others. Stung 11, 12.—BAKER: East Lynne repeated its former successes 4-8. Sis Perkins proved an interesting play and drew well. Emil, Curtis gave an excellent interpretation 7-9. McFadden's Plate 11-13.—COOK'S: The Darlings of Paris offered many novel effects in the way of business 4-8; the work of J. Theodore Murphy and Gladys Sears was well received. —CORINTHIAN: Ben Welch Burroughs were given an enthusiastic reception 4-9: Lew Kelly ran a close second to Welch in popularity. Queens of the Jardin de Paris 11-16.—ITEMS: Rochester Lodge of Elks are making big preparations for their annual minstrel show, which will be given at the Shubert Theatre 18, 19. Many of the members now playing in vaudeville will give their acts.

SCHENECTADY.—VAN CURLER: Lew Dockstader's Minstrels 8: crowded house. Mr. Dockstader surpassed all previous efforts. Polly of the Circus 9: two large audiences. Georgia O'Connell in the role of Polly was well liked. The Kiss Waits 11: capacity. The Rosary 12, 13: fairly large houses. —MOHAWK: The Big Banner Show 7-9, with Williams and Weston as the chief funmakers, attracted fairly big houses. Ben Welch's Burroughs 11-13, with Lew Kelly, one of the best "dopes" seen here this season, was accorded good patronage. —ITEM: Jan Kubelik and the New York Philharmonic Orchestra will give a concert in the State Armory 20.

NAT SAHR.

SYRACUSE.—WIRTING: Old Heidelberg: third week of the Ralph Kellard Stock co. 11-16 attracted large audiences. —EMPIRE: The Girls from Reno 11-16: very successful. 11-13 and drew well. —BASTABLE: Estelle Allen in East Lynne, to good business, 7-9. Beulah Poynter in A Kentucky Romance 11-13 was popular and attracted good-sized houses.

E. A. BRIDGMAN.

PALESTRA.—OPERA HOUSE: Vaudeville, with Clark, the piano man, and stock, excellent dancer, to packed house 2. Union Club 8. The Rivals, by University of Rochester Dramatic Club, B. Vaudeville, headed by the Great Rollins, 9. Mattie Stock co. 11-16: opening bill. The Sweetest Girl in Dixie pleased good business.

GLOVERSVILLE.—DARLING: U. T. G.

4: big business matinee and night. Stung 6, matinee and evening; poor co.; light business. Chauncey-Kellogg co. 11-16 opened to capacity with The Provider; entire satisfaction. Plays first half: The Provider, St. Elmo, Charlotte Temple, Anna Karenina, and A Soldier of the Empire.

OSWEGO.—RICHARDSON: Vaudeville and pictures 11-16: big business. —HIPPODROME: Franklin Stock co. 11-16 pleased good houses. —ITEM: Manager Eccleson, of the Richardson, underwent an operation for appendicitis 10 and his recovery is looked for.

WOLCOTT.—OPERA HOUSE: A Great Wrong Righted 1, 2 (home talent) pleased two large houses. Vaudeville, with De Camps, the human fly, and Morris, cartoonist and painter, and motion pictures, 14-16: including Saturday matinee.

SARATOGA SPRINGS.—BROADWAY: Chorus Lady 9, with Edith Wall, pleased good house. —ITEM: The Herd Theatre, of Kahlmer and Becker, will be in readiness April 8. The contractors are rushing the work so that there will be no postponement.

ROME.—LYRIC: Whiteside Stock co. Feb. 26-3: fair performances and audiences. Majestic Stock co., of Utica, N. Y., in Warren of Virginia, 9.—ITEM: This theatre has been leased by C. H. Edwards, of this city, and will be devoted to high-class attractions.

WELLSVILLE.—BALDWIN'S: Nina Collins and William Friend in Alma, Where Do You Live? Feb. 29: fair business; pleased. Mildred and Rouleure 6 in The Flight of Princess Iris pleased. Ellen Beach Yaw 12 pleased good house.

PERRY.—AUDITORIUM: Himmelein's Associate Players opened in The Rose of Killarney 4. Bishop's Carriage 5. Thelma 6. Little Girl That He Forgot 7. Three Weeks 8. The Coward 9: co. and business good.

TROY.—RAND'S OPERA HOUSE: The Richmond Stock co. 11-16 in The Dawn of a Tomorrow; record-breaking business; complete satisfaction; house sold out several days in advance.

JAMESTOWN.—SAMUELS OPERA HOUSE: Alma, Where Do You Live? Feb. 24, matinee and night: fine performance and good business. The Coburn Players in Macbeth 27: excellent performance and business.

LYONS.—MEMORIAL THEATRE: Mattie Stock co. 4-9 opened to big business; good satisfaction. Plays: Sweetest Girl in Dixie, Third Generation, Brother Against Brother, Man and the Hour, Girl of the Golden West, On the Trail.

HORNELL.—SHATTUCK: Matt and Jeff Feb. 27: packed two large houses. Macbeth 28: packed large house. Mildred and Rouleure in The Flight of Princess Iris 1, 2: good co. and business.

NEWBURGH.—ACADEMY: The Chocolate Soldier Feb. 22: S. B. O. Get-Rich-Quick Wallingford 25: S. B. O.: good performance. Madame X 6: packed good house.

KINGSTON.—OPERA HOUSE: Texas Cattle King 9: good house. Wine, Women and Song 11: fair house. The Rosary 16: packed good business.

FORT PLAIN.—THEATRE: Al W. Martin's U. T. C. 5: big audience; greatly pleased. Majestic stock in The Chorus Lady opened 14.

ITHACA.—LYCEUM: Alma, Where Do You Live? 6: packed good house. U. T. C. 8: drew well.

HERKIMER.—GRAND: Majestic Stock in The Warrens of Virginia 7: opened to good business.

PENN YAN.—SAMPSON: The Cowboy and the Thief 2: poor attraction. Alma, Where Do You Live? 4: excellent co.; good business.

GENEVA.—SMITH: The Cowboy and the Thief 3: fair business. Alma, Where Do You Live? 5: good attraction; fine house.

WHITE PLAINS.—COURT SQUARE: Crescent Stock closed season with The Chorus Lady Feb. 24.

JOHNSTOWN.—GRAND: The Chorus Lady 11: excellent, to large business; Edith Wall in leading role deserves mention.

BATAVIA.—DELLINGER: Rouleure and Mildred in The Flight of Princess Iris 11, 12: packed capacity.

CONHOES.—PROCTOR'S: John Barrymore 19: well received.

SALAMANCA.—ANDREWS: Rice Brothers' Minstrels Feb. 22: 2: packed fair house.

CORNING.—OPERA HOUSE: The Bohemian Girl 15: capacity.

CORTLAND.—THEATRE: Chauncey-Kellogg co. 4-9 opened well.

GLENS FALLS.—EMPIRE: John Barrymore in Half a Husband 16: packed.

### NORTH CAROLINA.

GREENSBORO.—GRAND: Madame Sherry 7: fair co.; small business. The Fortune Hunter 8: excellent co., to large and enthusiastic audience.—ITEM: The Theatre of the city of Greensboro certainly cannot complain of the class of attractions here this season. Mr. Schloas appears to know just what the people want.

WINSTON-SALEM.—ELKS' AUDITORIUM: Black Patti Feb. 28: large audience and well pleased. Madame Sherry 3: packed two good houses. Francis Wilson 4: fine co.; fairly

appreciated. Fortune Hunter 5: fine house considering bad weather; one of season's best offerings.

ASHEVILLE.—AUDITORIUM: Third Degree Feb. 23: good co. and business. Black Patti 23: packed. Fortune Hunter 24: excellent co.; good business. Madame Sherry 25 (return) pleased good business. The Cow and the Moon 29: good co.; fair business. Baby Mine 6: very good co. and business.

HALEIGH.—ACADEMY: Spring Maid Feb. 26: packed S. B. O. Fortune Hunter 3: packed fair house. Francis Wilson in The Bachelor's Baby 5: excellent; good business.

HENDERSON.—GRAND: Madame Sherry Feb. 25: good co.; fair business. Lindley Stock 4-6: fair co.; poor business. Lion and Mouse 13: packed fair house; deserved S. B. O.

### NORTH DAKOTA.

DICKINSON.—OPERA HOUSE: Sis Hopkins 20: packed fair house.

### OHIO.

#### CINCINNATI.

Donald Brian Well Received—Eugene Blair Drew Good Houses—This Week's Bills.

Donald Brian in The Siren made a good impression at the Opera House March 10-16, as was well patronized. Madame Nazimova in T. Mariouette 17-23.

Low Fidelity's All-Star co. gave a fine presentation of Hanky Panky at the Lyric 10-16. Valerius Burratt in The Red Horse follows.

Eugene Blair in The Test 10-16 proved a good drawing card at the Walnut.

The Social Highwayman was the bill at the Orpheum 10-16: good business.

The People's had Sam Devere's show 10-16, and Paris by Night was seen at the Empress, while the Empress offered The Ginger Girls.

The Currier Press Club gave a fine vaudeville offering 18. J. WESTLEY CAMPBELL.

CHICAGO.—MASONIC TEMPLE: Missouri Girl Feb. 18: packed capacity. Mae La Porte Stock co. opened 18-24: presenting Just Fella Mary. All of a Sudden Peary, Miss Petticoats (Dorothy Vernon of Haddon Hall, Her Lord and Master, and The Master Weaver; extra matinee Thursday and Friday; big business, notwithstanding worst storm since opening new theatre, which prevented a theatre party from New York attending Dorothy Vernon of Haddon Hall production; co. and production first class. A Girl of the Mountains 1: poor co.; good business. Choral Society (local): packed house. Gambler 7: strong cast; pleased fair business; account weather conditions bad and interurban line crippled; best attendance down.

BELLEFONTAINE.—GRAND: The Town Marshal Feb. 14: fair, to fair business. The Country Boy, an excellent attraction, presented by a most capable co.; fair business. The Girl of the Mountains 28: fair business. Manager Smith, of the Grand, has leased to F. R. Rutter, former manager of the Royal, the motion picture privilege at the Grand, and beginning March 18 Mr. Rutter, who, by the way, has had wide experience in the picture business, will be in charge of the Grand on all nights there is no regular attraction.—ITEM: George Ackron has purchased the Royal Theatre, taking possession 26. He will do some remodeling later in the season.

SPRINGFIELD.—FAIRBANKS: Nancy Borer co. second week in Love Watches, Merely Mary Ann, Miss Hobbs, My Wife, The Young Mrs. Winthrop, The Heart of Scrimshaw, Clothes When Knighthood Was in Flower, Beverly of Graustark Feb. 19-24: business very good.—FAIRBANKS: Nancy Borer co. 19-3: closed engagement with Beverly of Graustark to very good business. Naughty Marietta 4: fair business. Margaret Anglin in Green Stockings 5: well presented, to fair patronage.—COLUMBIA: Over Night 26: well presented; deserved better business. Smart Set 4, 5: satisfied fine business.

NORWALK.—GILDER: Ellen Beach Yaw Feb. 15: delighted fair-sized house. Kenyon College Glee Club 15: pleased satisfactory returns. Dams, mastican, 16 (benefit local Lodge of Owls): packed a well-pleased house. Over Night 21: delighted satisfactory returns; good play and co. The White Swan 27: packed fair-sized house. Madame Sherry: second time here; delighted a packed house 8: good co.—ITEM: The Gilder is now a member of the East-

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ern Managers' Association, being one of five theatres in Ohio allied with the above-named organization.

**PORTSMOUTH.—GRAND:** Richard Carle and Edna Wallace Hopper in *Jumping Jupiter* Feb. 20; good co.; pleased fair business. Marie Pert and Wilfred Letell in *The Country Boy* 23; good co.; poor business. U. T. O. 27; good, to good business. Baby Mine 28; splendid co.; pleased fair business. Over Night 1; good co.; pleased fair business. Monte Carlo Girls 5; good co.; big business.

**LIMA.—FAUROT:** Naughty Marietta, with Florence Webster, and excellent singing co. 1; pleased crowded house. Third Degree 2; two performances; well patronized; co. good. LYRIC: *Lyric* Stock co. 26-5; business good. ITEM: Manager Berger, of the Lyric, has engaged Harry La Tier as stage director and will reorganize the Lyric Stock co., which will become a permanent feature of this house.

**YOUNGSTOWN.—GRAND:** Norman Hackett in *Satan Stands* Feb. 20-2; large houses; return engagement. Mutt and Jeff 4-9; playing to packed houses. ITEM: James McLaughlin, a well-known musician of this city, passed away a few days ago after a long illness. He was a member of the Barnum and Bailey Circus for a long time.

**IRONTON.—MASONIC:** Country Boy Feb. 24; good co.; fair business. Stetson's U. T. O. 28; fair co.; good business. Baby Mine 29; fair co.; good business. Over Night 9; excellent co.; fair business. ITEM: Frank Callihan, of show boat, "Cotton Blossom," is visiting relatives here.

**SHELBY.—THEATRE:** Keys Sisters' Stock co. Feb. 17-23; S. H. O.; broke house record for stock. ITEM: This house is now under management of G. G. Blesinger, who assumed the post Jan. 1, and has made a new record for business there. Mr. Blesinger is filling a long felt want.

**DEFIANCE.—CITIZENS' OPERA HOUSE:** Skougard Feb. 19; excellent; fair house; deserved better. Mae Lupton Stock co. 26-2; good co.; good business. All the Suddies, Peggy, Miss Petticoats, Dorothy Vernon, Just Plain Mary, Her Lord and Master, White Princess.

**LOUDONVILLE.—NEW CITY THEATRE:** Dr. Mounce Markley (Lecture Course) Feb. 22; pleased to good business. Will Carleton 1; pleased to good business. The Jew with Conscience co. 8; Cat and the Fiddle 13. ITEM: The New Comique Theatre opened 5 to S. H. O., with Charles Graf, manager.

**AKRON.—COLONIAL:** Vaudeville Indefinite, to fine business. GRAND: The White Squaw Feb. 22-24; pleased good attendance. Norman Hackett in *Satan Stands* 26-28; fine attraction; excellent audience. Henry Ford 29-30; pleased good business. Moulin Rouge 7, 8; pleased.

**PIQUA.—MAY'S OPERA HOUSE:** Winifred St. Claire co. opened Feb. 26 for week in *The Girl and the Detective*; pleased good house opening night. Other plays: *The Girl from Out Yonder*, and *The Yellow Girl*. Madame Hughes's Royal Welsh Chorus 9; pleased.

**NEW PHILADELPHIA.—UNION OPERA HOUSE:** Al. Field's Minstrels Feb. 22; good house. Country Boy 6; excellent co.; fair house. Man on the Box 12; pleased. Mutt and Jeff 18; big business.

**SALEM.—GRAND:** The Gamblers 2; excellent co.; directly satisfied good house. The work of Wright Huntington, William Lamberti, and Maria Oatman worthy of mention. The Country Boy 7; good co.; large house.

**CAMBRIDGE.—COLONIAL:** The Country Boy 1 did not draw; fine performance. Smart Set 7; pleased fair house. Cat and the Fiddle 12; drew fair business. Mutt and Jeff 14; pleased good business.

**HAMILTON.—SMITH'S:** St. Elmo and The Rose of the Ranch 3-9 by the Lewis-Oliver Stock co.; very good productions; business continues good.

**CIRCLEVILLE.—GRAND:** Girl from Eagle Ranch Feb. 20; fair co.; good business. Over Night 29; excellent co.; good business. Stetson's U. T. O. 28; pleased.

**FREMONT.—OPERA HOUSE:** Over Night Feb. 24; two light but pleased audiences. Case Glea 23; pleased fair house. Madame Sherry 8; well pleased capacity.

**ALLIANCE.—COLUMBIA:** Monte Carlo Girls Feb. 27; satisfied good house. The Gamblers 2; satisfied good business. Madame Sherry 8 (return) pleased.

**WOOSTER.—OPERA HOUSE:** The Gamblers 5; fair house and fine cast. Mutt and Jeff 2; packed to the doors; fine performance; greatly pleased.

**MANSFIELD.—MEMORIAL OPERA HOUSE:** Madame Sherry 9; fine co.; capacity. The Gamblers 8; fine co.; good business.

**CHILLICOTHE.—MASONIC OPERA HOUSE:** Baby Mine Feb. 24; good business and satisfaction.

**WARREN.—OPERA HOUSE:** Coburn Sisters' Dramatic co. in *Macbeth* Feb. 24; good, to fair business.

**TIFFIN.—GRAND:** The White Squaw 4; pleased fair-sized audience; deserved better patronage.

**CONHOCTON.—SIXTH STREET:** Country Boy 5; excellent offering; poor house.

**MARILLON.—ARMORY:** The Gamblers 5; good co.; large house.

**NAPOLEON.—OPERA HOUSE:** Missouri Girl Feb. 22; good co. and business.

## OKLAHOMA.

**OKLAHOMA CITY.—OVERHOLSER:** Forbes Robertson in *The Passing of the Third Floor Back* 11, 12; excellent co.; big business.

**LAWTON.—RAMSEY:** Circle "C" Ranch 3; pleased good house. Man on the Box 10; good co.

**SAYRE.—AUDITORIUM:** Oscar Graham

presented Circle "C" Ranch 6; well pleased; small house; bad weather.

**ALTUS.—EMPIRE:** Bert Leigh presented *The Man on the Box* 9; good business; co. good.

**MUSKOGEE.—HINTON:** Russian Ballet Feb. 28; excellent co. and business.

## PENNSYLVANIA.

**READING.—ACADEMY:** The Broadway Gaiety Girls Feb. 29; to very good business at both performances. Henry Miller in his new production, *The Rainbow*, 1, 2, with matinee 2; three good-sized audiences; amply repaid; the play, which came direct from its initial production in Atlantic City, is by A. E. Mason, of Little Boy Blue fame, who witnessed this presentation. The Ringgold Band in concert 5, to capacity. Reading's premier musical organization was never heard to better advantage than in this, their annual concert, and the band and soloists were accorded deserved applause. Rose Stahl in *Maggie Pepper* 6, to a very large audience. Miss Stahl has not appeared in this city since her joint starring tour with William Emmett in *An American Gentleman*, a dozen years ago; she was warmly greeted.

**SCHANTON.—LYCEUM:** Law Dockstader's Minstrels Feb. 28, with matinee; capacity house. McFadden's Flats 4-6, with matinee 6; co. and business excellent; Jack Lampe as Timothy McFadden, Law F. Lederer as Jacob Baumgardner, and Jack Davis as Terrance McFadden were very good and merit special mention; Jerry Sullivan as Alex and Lew Wiener as George were the life of the play and scored hits. ITEMS: Thomas H. Grady, of the Gay New York co., joined the McFadden party here, to be the new stage director, as did also H. Russell Woods, to be musical director. Jack Davis, Jerry Sullivan, Lew Wiener, and other members of the McFadden Flats co. were guests at the Poli 5 at the matinee.

**ALLENTOWN.—LYRIC:** Broadway Gaiety Girls drew two fair houses 1; the burlesques, in search of a Widow and Two Lucky Tramps, pleased fairly well in the city were Emma O'Neal, Milton and Delmar, Mlle. Bartolet and her four dancing girls, and Brown and Bragg. Trixie Frigiana in *The Sweetest Girl in Paris*, matinee and night, 2; Miss Frigiana has surrounded herself with an excellent co. and with a strong chorus, and a delightful performance. The Coburn Players 6 in *The Merchant of Venice*, for matinee, and *Macbeth*, evening performance; it is some time since we have had any of Shakespeare's plays, and two fair-sized audiences were well pleased at the very acceptable productions.

**LANCASTER.—FULTON:** The Katsch-Phelan co., with George Avery and good co., in *Girls Will Be Girls*, Knight for a Day, and *The Runaways* Feb. 29-2; pleased fair-sized audiences. FAMILY: The Musical Durands, Tom Grimes and Dunbar Sisters, Vida and Hawley, and Harry Antrim 4-8; Jessie Hales and co. in *The Outlaw*, Green and Fergus, Sam Harmon, Uno Bradley, and pictures 7-9; pleased fair business.

**COLONIAL:** The Morat Opera co. in *The Mardi Gras in Paris*, Pendleton Sisters, Eddie Leonard and Mabel Russell, Al. Lawrence, Camille Trio, Leonard and Whitney, Morrissey and Hanlon, and pictures 4-9; pleased good-sized houses.

**M'KEESPORT.—WHITE'S NEW THEATRE:** The Cat and the Fiddle 7; pleased large audience; Mr. H. B. Watson and Nellie Watters were good. The Ducklings 11; delighted big business. The Two Janitors and High Life Girls at Beach Beach, with a good olio, were presented. Margie Bennett, Beatrice Florence, and Charles H. Boyce received much applause.

ITEM: E. R. Salter, former advance man for Norman Hackett in *Satan Stands*, has been appointed resident manager of the Altmeyer Theatre.

**BEAVER FALLS.—LYCEUM:** Cat and the Fiddle 5; packed, on in; fair performances. Naughty Marietta 12; very elaborate; Florence Weber and Juan Carlo deserve special mention; very excellent business. ITEM: The Channey Keffler Stock co., which played here all last summer, expect to be back this year.

**HANOVER.—NEW COLONIAL:** Cat and the Fiddle Feb. 29; pleased good house. My Friend from Dixie 2; satisfied small house. Bohemian Girl 4; with Vera Allen, Herbert Watrous, George O'Dell all pleased. Phil Maher and co. in *Thorns and Orange Blossoms* 11-14; opened to large and appreciative house.

**HARRISBURG.—MAJESTIC:** The Harrisburg Operatic Society produced *Erminie* Feb. 29, 1; the attendance was very good and the singing was heartily applauded. The Cat and the Fiddle 2; good business and well pleased audience. The Cherry Blossoms 6 made good; specialties very good.

**CONNELLSVILLE.—BOISSON:** Millionaire Tramp 2; fair performance; good business. Man on the Box 6; excellent performance; fair business. Little Miss Kut-Up 8, 9; pleased medium house. Baby Mine 12; delighted large and enthusiastic audience.

**WILKES-BARRE.—GRAND:** The Coburn Players 5; good, to capacity. McFadden's Flats 7-9; fair, to fair business. Alma, Where Do You Live? 13; large audience; good co.

**LUTHERNE:** The Girls from Missouri 11-16; pleased good business.

**YORK.—OPERA HOUSE:** The Kirk Brown co. closed successful week 9; plays: *An Enemy to the King*, *Michael Stragoff*, *The Fatal Marriage*, *Othello*, *The Two Orphans*, *Romeo and Juliet*, and *On Parole*.

**WILLIAMSPORT.—OPERA HOUSE:** Aborn Brothers in *The Bohemian Girl* 5; pleased large house. *Blanche King in The Wall Street Girl* 13; well received by large and appreciative house.

**HARTLETON.—GRAND:** Dornier Players in *Man of Mystery* 4-8; pleased good houses. ITEM: This co. is growing in popularity, as shown by increased receipts.

**LEBANON.—ACADEMY:** Penn Wheelmen Minstrels Feb. 29; excellent co.; big house. Phil Maher co. in *Thorns and Orange Blossoms* 4; pleased two good houses.

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**BUTLER.—MAJESTIC:** The Gamblers 1; excellent attraction and co.; very light business. Lyman Howe 4; excellent motion pictures; capacity.

**CORRY.—LIBRARY:** Mutt and Jeff 4; capacity; excellent attraction. ITEM: This was the last regular booking of the season. House will open shortly with vaudeville and pictures.

**BELLEFOUR.—GARMAN'S:** Keene, the magician, 9; pleased fair house. ITEM: Mr. Keene spent several pleasant hours talking football with his old chum, THE MINNAN man.

**DUBOIS.—AVENUE:** The Howell Keith Stock co. 4-9; fair business; plays: *Girl of the Stampede*, *East Lynne*, *St. Elmo*, *The Great Diamond Robbery*, *Lena Rivers*, *Cripple Creek*.

**SHARON.—GRAND:** Moulin Rouge Girls 5; good business. Madame Sherry 9; fine co. and business.

**WEST CHESTER.—OPERA HOUSE:** Madame Sherry 12; good co.; pleased satisfactory business.

**POTTSTOWN.—GRAND:** The Chorus Girl 2; fair business. Murphy's American Minstrels 4-9; moderate patronage.

**GREENSBURG.—ST. CLAIR:** Moulin Rouge Girls 2; fair co. and business. The Cat and the Fiddle 6; pleased good business.

**GREENVILLE.—LAIRD OPERA HOUSE:** Sis Perkins 4; small house.

**MEADVILLE.—ACADEMY:** Madame Sherry 14; pleased.

**ROCHESTER.—MAJESTIC:** Monte Carlo Girls Burlesque 6; large audience; pleased.

**SUNBURY.—THEATRE:** Bohemian Girl 7; S. H. O.; pleased.

## RHODE ISLAND.

**WOONSOCKET.—BIJOU:** Bijou Stock co. in *Dora Thorne* 5-9; pleased fair business. Alford Britton and Leah Hallock in leading roles; Miss Hallock's five hundredth performance 14.

**NEWPORT.—OPERA HOUSE:** The Grain of Dust 11; exceptionally strong cast; capacity.

## SOUTH CAROLINA.

**COLUMBIA.—THEATRE:** Francis Wilson in *The Bachelor's Baby* 1; very good, to big business. John Drew 4; pleased large house. Montgomery and Stone 6; captivated big house. Everywoman (matinee) 6, 7; good, to three fair houses.

**CHARLESTON.—ACADEMY:** Frank McIntyre in *Snobs* 9; pleased two fair houses.

## SOUTH DAKOTA.

**SIOUX FALLS.—NEWTHEATRE:** Lion and the Mouse 3; good co.; full house. Over Night 8; fair co. and business. Permanent Players in *The White Sister* 9, 10; good houses.

## TENNESSEE.

**BRISTOL.—HARMELING:** The Third Degree Feb. 29; good co.; fair business. Baby Mine 4; splendid co.; business only fair. Cow and the Moon 6; pleased large house. The Wolf 7; cancelled.

**CHATTANOOGA.—LYRIC:** Human Hearts 9; pleased fair business. John Drew in *A Single Man* 12; pleased good house. ITEM: Don't Lie to Your Wife 4, 5; pleased good business.

**PARIS.—DIXIE:** The Beatrice Musical Comedy co. 7-9; mediocre co.; splendid business. (Continued on page 23.)

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Chicago, Ill., 11-23, Peoria 26, Bloomington 26, Madison, Wis., 27, Milwaukee 28-30.  
 ALLEN, VIOLA (Lieber and Co.): Mobile, Ala., 30.  
 ARLISS, GEORGE (Lieber and Co.): New York city Sept. 18—Indefinite.  
 AS TOLD IN THE HILLS: Kansas City, Mo., 17-23.  
 AT SUNRISE (Darrell H. Lyall): Des Moines, Ia., 17-20.  
 BABY MINE (No. 1; Wm. A. Brady, Ltd.): Baltimore, Md., 18-25.  
 BABY MINE (No. 2; Wm. A. Brady, Ltd.): Southbridge, Mass., 20, Putnam, Conn., 21, New London 22, Pawtucket, R. I., 23, New York 25, Brockton, Mass., 26, New Bedford 27, Fall River 28, Westerly, R. I., 29, Middletown, Conn., 30.  
 BABY MINE (No. 3; Wm. A. Brady, Ltd.): Clearfield, Pa., 22.  
 BARKER, THE: Shreveport, La., 20, Texarkana, Ark., 21, Little Rock 22, 23.  
 BATES, BLANCHE (David Belasco): Milwaukee, Wis., 18-20, Madison 21, Bloomington, Ill., 22, Alton 23, St. Louis, Mo., 25-30.  
 BEN-HUR (Klaw and Erlanger): London, Eng., April 18—Indefinite.  
 BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—Indefinite.  
 BLUE BIRD (Lieber and Co.): Philadelphia, Pa., Feb. 26-March 23.  
 BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 20—Indefinite.  
 BUTTY PULLS THE STRINGS (Ocell DeMille): New York city Oct. 10—Indefinite.  
 BUTTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., Jan. 15—Indefinite.  
 BUTTY PULLS THE STRINGS (Wm. A. Brady): Toronto, Can., 18-25.  
 BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—Indefinite.  
 BURKE, BILLIE (Charles Frohman): Pittsburgh, Pa., 18-23, Cleveland, O., 26-30.  
 CARTER, MRS. LESLIE (John Cort): Seattle, Wash., 18-24, Yakima 25, Walla Walla 26, Spokane 27, 28, Wallace, Ida., 29, Missoula, Mont., 30.  
 CHORUS LADY (Arthur Aylesworth): Seattle, Wash., 17-23.  
 CLARK, DELLA (J. F. Sullivan): Tyler, Tex., 20, Marshall 21, Sulphur Springs 22, Greenville 23, Dallas 25, Sherman 26.  
 CLARK, HARRY OGDON and MARGARET DALE OWEN: Suva, Fiji Islands, April 5. Auckland, New Zealand, 6, Sydney, Australia, 18—Indefinite.  
 COMMON LAW (A. H. Woods): Syracuse, N. Y., 18-20, Rochester 21-23.  
 COMMUTERS, THE (Henry B. Harris): Brooklyn, N. Y., 18-23, Dover, N. H., 27.  
 CONCERT, THE (David Belasco): Baltimore, Md., 18-23, Pittsburgh, Pa., 25-30.  
 COUNTRY, GAY (Star and Haylin): Omaha, Neb., 17-20, St. Joseph, Mo., 21-23, Kansas City 24-30.  
 COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 6—Indefinite.  
 COUNTRY BOY (Co. B; Henry B. Harris): Des Moines, Mich., 20, Battle Creek 21, Coldwater 22, Kalamazoo, Ind., 23.  
 COUNTRY BOY (Co. C; Henry B. Harris): Greensburg, Pa., 20, McKeesport 21, Butler 22, Punxsutawney 23.  
 COUNTY SHERIFF (O. E. Wee): Patchogue, N. Y., 20, Huntington 21, Port Chester 22, Danbury, Conn., 25, Salem, Mass., 29, Pawtucket, R. I., 30.  
 CRANE, WILLIAM H. (Joseph Brooks): Boston, Mass., 11-23.  
 CROSMAN, HENRIETTA (Maurice Campbell): San Antonio, Tex., 21, 22.  
 DANIEL BOONE ON THE TRAIL (Robt. H. Harris): Toronto, Can., 18-23, Buffalo, N. Y., 25-30.  
 DANIEL BOONE ON THE TRAIL (L. Harris): Milwaukee, Wis., 18-23, Grand Rapids, Mich., 25-27.  
 DEEP PURPLE (Lieber and Co.): Boston, Mass., Feb. 26-March 23.  
 DEEP PURPLE (Lieber and Co.): Colorado Springs, Col., 21.  
 DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 15.  
 DREW, JOHN (Charles Frohman): New Orleans, La., Feb. 7-23, Memphis, Tenn., 25, 26, Nashville 27, 28, Evansville, Ind., 29, Terre Haute 30.  
 EARLIEST WAY (David Belasco): Davenport, Ia., 20, Dubuque 21, Freeport, Ill., 22, Rockford 23, Chicago 24-April 6.  
 EMBROIDER, ROBERT (Samuel Wallace): Waterbury, Conn., 30, Hartford, 21-23, Boston, Mass., 25-April 6.  
 ELLIOTT, GERTH (Charles Frohman): New York city Feb. 27—Indefinite.  
 EVERYWOMAN (Eastern; Henry W. Savage): New York city Feb. 19-March 23.  
 EVERYWOMAN (Western; Henry W. Savage): Indianapolis, Ind., 18-23, Dayton, O., 24-27, Columbus 28-30.  
 EXCUSE ME (Eastern; Henry W. Savage): Indianapolis, Ind., 18-20, Louisville, Ky., 21-23, Cincinnati, O., 24-30.  
 EXCUSE ME (Southern; Henry W. Savage): Toledo, O., 20, Tiffin 21, Lima 22, Newark 23, Coshocton 25, Zanesville 26, N. Philadelphia 27, Canton 28, Akron 29, Elvira 30.  
 EXCUSE ME (Western; Henry W. Savage): Medford, Ore., 20, Grants Pass 21, Eugene 22, Seaside 23, Portland 24-27, Astoria 28, Centralia, Wash., 29, Aberdeen 30, Tacoma 31.  
 FARNUM, DUSTIN and WILLIAM (A. H. Woods): Boston, Mass., Feb. 12-March 23.  
 FAYERSHAM, WILLIAM (L. R. Gallagher): Los Angeles, Cal., 18-23, San Diego 25, 26, Bakersfield 27, Stockton 28, Sacramento 29, San Jose 30.  
 FERGUSON, ELAIE (Henry B. Harris): Chicago, Ill., March 17-April 6.  
 FISKE, MRS. (Harrison Grey Fiske): New York city Feb. 18-March 23.  
 FORTUNE HUNTER (Ferry Burton): San Antonio, Tex., 19, 20, Houston 21, Galveston 22, Beaumont 23, New Orleans, La., 24-30.  
 FORTUNE HUNTER (Cohan and Harris): Zanesville, O., 20, Cambridge 21, Coshocton 22, N. Philadelphia 23, Marietta 25, Parkersburg, W. Va., 26, Wheeling 27, Beaver Falls, Pa., 28, McKeesport 29, Uniontown 30.  
 FORTUNE HUNTER (Eastern; Cohan and Harris): Utica, N. Y., 20, 21, Watertown 22, Oswego 23, Syracuse 25-27, Auburn 28, Rochester 29, 30.  
 FORTUNE HUNTER (Western; Cohan and Harris): Cleveland, O., 18-23, Canton 25, Ak-

ron 26, Youngstown 27, Columbus 28, 29, Toledo 30.  
 GAMBLERS, THE (Original; Authors' Producing Co.): Brooklyn, N. Y., 18-23, New York city 25-30.  
 GAMBLERS, THE (Eastern; Authors' Producing Co.): Bellefontaine, O., 20, Wapakoneta 21, St. Marys 22, Riney 23, Keston 25, Urbana 26, Vique 27, Washington Court House 28, Circleville 29, Lancaster 30.  
 GAMBLERS, THE (Southern; Authors' Producing Co.): Okaloosa, Ia., 20, Iowa City 21, Cedar Rapids 22, Marshalltown 23, Sioux City 24, Ft. Dodge 25, Waterloo 26, Mahanato, Minn., 27, Wing 28, Eau Claire, Wis., 29, Wausau 30.  
 GAMBLERS, THE (Western; Authors' Producing Co.): Kansas City, Mo., 17-23, St. Joseph 24, 25, Quincy, Ill., 26, Keokuk, Ia., 27, Burlington 28, Davenport 29, Galesburg, Ill., 30.  
 GARDEN OF ALIHA (Lieber and Co.): New York city Oct. 21—Indefinite.  
 GET-RICH-QUICK WALLINGFORD (Central; Cohan and Harris): Newport, R. I., 20, Brockton, Mass., 21, Lowell 22, 23, Lawrence 25, Salem 26, Manchester, N. H., 27, Portland, Me., 28-30.  
 GET-RICH-QUICK WALLINGFORD (Eastern; Cohan and Harris): Brooklyn, N. Y., 18-23, Newark, N. J., 25-30.  
 GET-RICH-QUICK WALLINGFORD (Western; Cohan and Harris): Great Falls, Mont., 20, Helena 21, Billings 22, Winnipeg, Can., 24-30.  
 GIRL FROM BROTON'S (F. O. Crosmann): Nainboro, Can., 20, Victoria 21, Vancouver 22, 23.  
 GIRL FROM BROTON'S (Western; Max Ploha): Baltimore, Md., 18-23, New York city 25-30.  
 GIRL IN THE TAXI (A. H. Woods): Cleveland, O., 18-23.  
 GOOSE GIRL (Baker and Castle): Milwaukee, Wis., 17-23, Racine 24, Streator, Ill., 31.  
 GRAHAM, OSCAR (Bridgman): Tex., 30, Alvarado 21, Meigs 22, 23, Hubbard 25, Rogers 26, Bartlett 27, 28, Liano 29, 30.  
 GRAUSTARK (Baker and Castle): Oakland, Cal., 17-20, Petaluma 21, Santa Rosa 22, Napa 23, Vallejo 24, Auburn 25, Reno, Nev., 27, Lovelock 28, Winnemucca 29, Ogden, U. S.  
 GREYHOUND, THE (Waggoner and Kemper): New York city Feb. 20—Indefinite.  
 HACKETT, JAMES K. (W. F. Munster): Cleveland, Me., 19, 20, Barre, Vt., 23.  
 HILLARD, ROBERT (Klaw and Erlanger): Buffalo, N. Y., 18-23.  
 HOHNMAN, A. E. F. REPERTORY: Montreal, Can., Feb. 12-March 23, Boston, Mass., 25.  
 HUMAN HEARTS (Len Delmore): Lenoir City, Tenn., 20, Big Stone Gap, Va., 23, Bismeld, W. Va., 25, Staunton, Va., 26, Welch 27, Matoka 29, Princeton 30.  
 ILLINOIS, MARGARET (Edw. J. Bowen): Chicago, Ill., Feb. 11—Indefinite.  
 IN OLD KENTUCKY (A. W. Dinwall): Philadelphia, Pa., 18-23.  
 IRWIN, J. A. (Helford and Anhalt): Logansport, Ind., 30.  
 KISMET (Harrison Grey Fiske): New York city Dec. 26—Indefinite.  
 LIGHT ETHERIAL (Milton Rice): Youngstown, O., 18-20, Akron 21-23, Pittsburgh, Pa., 25-30.  
 LION AND THE MOUSE (Northern; United Play Co.): Tracy, Minn., 21, Winnebago 22, Wells 23, Albert Lea 24, Iowa Falls, Ia., 25, Eagle Grove 26, Storm Lake 28, Spencer 29, New Hampton 30, Oedar Rapids 31.  
 LION AND THE MOUSE (Southern; United Play Co.): Play Co., 21, Charleston, W. Va., 30, Huntington 21, Ironton, O., 22, Jackson 23, Washington Court House 25, Circleville 26, Xenia 27, Tinton, Ind., 29, Logansport 30, Hammond 31, McIntyre, Frank (Henry B. Harris): Birmingham, Ala., 20, 21, Mobile 22, 23.  
 MADAME X (Charles W. Savage): Fresno, Cal., 20, Oakland 21-23, San Francisco 24-31.  
 MANN, LOUIS (Werba and Lanoecher): New York city Jan. 23-March 23.  
 MANTELL, ROBERT (Wm. A. Brady): Winnipeg, Can., 18-23, Minneapolis, Minn., 24-30.  
 MASON, JOHN (Messrs. Shubert): Boston, Mass., Feb. 18-March 30.  
 MELVILLE, ROSE (J. B. Sterling): Minneapolis, Minn., 18-23, Chicago, Ill., 24-30.  
 MILLER, HENRY: New York city March 11—Indefinite.  
 MILLION, THE (Henry W. Savage): New York city 18-23, Hudson, N. Y., 25, Pittsburgh, Pa., 26, Waterbury, Conn., 27, New Haven 28, Hartford 29, 30.  
 MISSOURI GIRL (Eastern; M. H. Norton): Kokomo, Ind., 20, Logansport 21, Arzo 22, Bremen 26, Napanee 27, Albion 28, La Grange 29, Coldwater, Mich., 30, Albion 31, Angola, Ind., April 1.  
 MISSOURI GIRL (Western; Norton and Bith): Elsinore, U. S., 20, Salina 21, Mant 22, Springfield 23, Salt Lake City 24, 25, Grand Junction, Colo., 30, Delta April 1.  
 MOTHER (Wm. A. Brady): Louisville, Ky., 17-23.  
 MRS. WIGGON OF THE CARRIAGE PATCH (Lieber and Co.): Chicago, Ill., 17-23.  
 NAZIMOVA, MME. (Charles Frohman): Cincinnati, O., 17-23, Chicago, Ill., 25-April 6.  
 OFFICER 666 (Cohan and Harris): New York city Jan. 29—Indefinite.  
 OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—Indefinite.  
 O'HARA, FISKE (Robert E. Irwin): Kansas City, Mo., 17-23.  
 OLD HOMESTEAD (Frank Thompson): Cincinnati, O., 18-23, Detroit, Mich., 34-30.  
 OLIVER TWIST (Lieber and Co.): New York city Feb. 26—Indefinite.  
 ORLENEFF, PAUL: New York city March 14—Indefinite.  
 OUR VILLAGE POSTMASTER (E. H. Perry): Astell, Neb., 20, Edgar 21, Clay Center 22, McCool Junction 23.  
 OVER NIGHT (Wm. A. Brady): Philadelphia, Pa., Feb. 28—Indefinite.  
 OVER NIGHT (Wm. A. Brady): Denver, Colo., 17-23, Victor 24, Colorado Springs 25, Ogden, U. S., 27, Salt Lake City 28-30.  
 PAID IN FULL: Home, Ga., 22.  
 PAID IN FULL (Waggoner and Kemper): Ogden, U. S., 20, Salt Lake City 21-23, Provo 25, Grand Junction, Colo., 27, Leadville 28, Pueblo 29, Colorado Springs 30.  
 PAID IN FULL (C. S. Primrose): Carbondale, Ill., 20, Mt. Vernon 21, Flora 22, Fairfield 23, Collinsville 24, Vandalia 25, Hillsboro 26, Bethany 27, Taylor 28, Paris 29, Greensburg 30.  
 PAIR OF COUNTRY KIDS (C. Jay Smith):

Rinley, Tenn., 30, Tiptonville 31, Fulton, Ky., 32, Mayfield 33.  
 PARSERS-BY (Charles Frohman): St. Paul, Minn., 17-23, Milwaukee, Wis., 24-27, South Bend, Ind., 28, Ft. Wayne 29, Erie, Pa., 30.  
 PENALTY, THE (Klimt and Gassolo): Providence, R. I., 18-23.  
 POLLY OF THE CIRCUS (Fred Hechtel): Mobile, Ala., 20, Montgomery 21, Anniston 22, Birmingham 23, Atlanta, Ga., 25, 26, Greenville, S. C., 27, Spartanburg 28, Asheville, N. C., 29, Charlotte 30.  
 POMANDER WALK (Lieber and Co.): Newark, N. J., 18-23, Washington, D. C., 25-30.  
 POWER, TYRONE (Joe M. Gaites): Columbus, O., 18-20, Terre Haute, Ind., 23, St. Louis, Mo., 24-30.  
 POYNTER, BEULAH (H. J. Jackson): Buffalo, N. Y., 18-23, Toronto, Can., 25-30.  
 RAY, MONY (H. H. France): St. Louis, Mo., 17-23.  
 REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Scranton, Pa., 20, 21, Baltimore, Md., 25-30.  
 REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Oakland, Cal., 28-30.  
 ROBSON, MAY (L. S. Sire): Ocean Park, Cal., 20, Santa Barbara 21, 22, Bakersfield 23, 24, Hanford 25, Coalinga 26, Fresno 27, San Jose 28, Monterey 29, Santa Cruz 30.  
 ROMANCE OF THE UNDERWORLD (Myron B. Rice): Trenton, N. J., 20, Baltimore, Md., 25-30.  
 ROSALIND AT RED GATE (Gaskell and MacVitty): Sterling, Ill., 20, Rochelle 21, De Kalb 22, Sycamore 23, Joliet 24, Woodstock 25, Harvard 26, Beloit, Wis., 27, Janesville 28, Elgin 29, Stoughton 30, Madison 31.  
 ROSARY (Gaskell and MacVitty): Greenville, Mich., 20, Grand Ledge 21, Hastings 22, Charlotte 23, Eaton Rapids 24, Albion 26, Marshall 27, Litchfield 28, Leavenworth 29.  
 ROSARY (Howland and Clifford): Lawrence, Mass., 21-23.  
 ROSARY (No. 2; Howland and Clifford): Chicago, Ill., 18-23, Des Moines, Ia., 24-27, Omaha, Neb., 28-30.  
 ROSARY (Howland and Clifford): Bennington, Vt., 20, Amsterdam, N. Y., 21, Johnston 22, Gloverville 23, Canajoharie 25, Little Falls 26, Carthage 27, Ogdensburg 28, Watertown 29, Utica 30.  
 ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17-April 4.  
 ROUND-UP (Klaw and Erlanger): E. Saginaw, Mich., 20, 21, Jackson 22, 23.  
 ST. LAMO (Vaughan Glasser): Rochester, N. Y., 18-20, Syracuse 21-23, Paterson, N. J., 25-27.  
 SERVANT IN THE HOUSE (Gaskell and MacVitty): Canton, Ill., 20, Peoria 21-23, Pekin 24, Bloomington 25, Hoopesburg 26, Danville 27, Lebanon, Ind., 28, Crawfordville 29, La Verne 30.  
 SIMONE, MME. (Lieber and Co.): New York city Jan. 10—Indefinite.  
 SIX PERKINS (C. Jay Smith): Cadis, O., 20, Uhrichsville 21, Barnesville 22, Newark 23.  
 SOTHERN, E. H. and JULIA M. LOWN (Messrs. Shubert): London, Mo., 18-23.  
 SQUAW MAN (Clarence Bennett): Goldfield, Nev., 30, Yuma, Ariz., 27, Phoenix 23, Tucson 25, Bisbee 26, Douglas 27.  
 STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., 11-30.  
 STAMPEDE (A. G. Delamater): Cleveland, O., 18-23.  
 STARR, FRANCES (David Belasco): Philadelphia, Pa., 11-30.  
 SUMMER, THE (Winthrop Ames): Chicago, Ill., 11-24, Detroit, Mich., 25-30.  
 TALKING, THE (Henry B. Harris): New York city Jan. 6—Indefinite.  
 TEST, THE (Star and Nicolai): Columbus, O., 18-20, Dayton 21-23, Toledo 24-30.  
 THIRD DEGREE (E. McDowell): Kansas City, Mo., 17-23, St. Joseph 24, 25.  
 THIRD DEGREE (Southern; United Play Co.): Atlanta, Ga., 18-23, Birmingham, Ala., 25-30.  
 THIRD DEGREE (Western; United Play Co.): Tracer, Ia., 20, Greene 21, Osceola 22, Waterloo 23, Dubuque 24, Alcedo 25, Keokuk 26, Canton, Ill., 27, Princeton 28.  
 TOWN, MRS. (C. W. West): Lanore City, Ia., 20, Montezuma 21, Edenville 22, Ottumwa 23, Moline, Ill., 24, Maquoketa, Ia., 25, Mt. Carroll, Ill., 26, Harvard 28, Canon 29, Racine, Wis., 31.  
 TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Chicago, Ill., 18-30.  
 TRAVELING SALESMAN (Henry B. Harris): Paterson, N. J., 18-23.  
 TRAVELING SALESMAN (Western; A. S. Stern): Rome, Ga., 27.  
 TRUTH WAGON (Oliver Morosco): New York city Feb. 26—Indefinite.  
 UNCLE TOM'S CABIN (Eastern; Wm. Kibbel): Syracuse, N. Y., 18-20, Rochester 21-23, Port Huron, Mich., 24, Bay City 25, Saginaw 26, Owosso 27, Kalamazoo 28, Hammond, Ind., 29, Racine, Wis., 30.  
 UNCLE TOM'S CABIN (Western; Kibbel and Martin): Portland, Ore., 20, Pocatello 21, Napanee 22, Kingston 23, Ottawa 25-27, Annapolis 28, Renfrew 29, Pembroke 30.  
 VIRGINIAN, THE (J. H. Palmer): Nashville, Tenn., 18-23, Knoxville 25-27, Chattanooga 28-30.  
 WALLER, LEWIS: New York city March 11—Indefinite.  
 WARE, HYLEN (Henry B. Harris): St. Louis, Mo., 18-23.  
 WARFIELD, DAVID (David Belasco): New York city Oct. 1—Indefinite.  
 WARRER, H. B. (Lieber and Co.): Chicago, Ill., 8-30.  
 WHITE SQUAW (J. F. Sullivan): Streator, Ill., 27.  
 WHITESIDE, WALKER: New York city March 11—Indefinite.  
 WILSON, AL. H. (Sidney R. Ellis): Eau Claire, Wis., 22, St. Paul, Minn., 24-27.  
 WILSON, FRANCIS (Charles Frohman): Rochester, N. Y., 19, 20, Dunkirk 21, Erie, Pa., 22, Toledo, O., 23, Ann Arbor, Mich., 25, Jackson 26, Grand Rapids 27, Flint 28, Bay City 29, Saginaw 30.  
 WITH EDDIE TOLDS (Henry A. Beck): Toronto, Can., 18-23.  
 WOMAN, THE (David Belasco): New York city Sept. 19—Indefinite.  
 WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24—Indefinite.

## STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—Indefinite.  
 ALCARAZ (Belasco and Mayer): San Francisco, Cal.—Indefinite.  
 BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—Indefinite.  
 BENNETT, J. MARY: Cohasset, Can.—Indefinite.  
 BERGER, THURLOW: St. Paul, Minn., Feb. 8—Indefinite.  
 BIRCH (Geo. A. Haizer): Woonsocket, R. I.—Indefinite.  
 BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 8—Indefinite.  
 BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.

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**BLANEY-SPOONER:** Philadelphia, Pa., Sept. 18—Indefinite.  
**BURBANK** (Oliver Morosco): Los Angeles, Cal.—Indefinite.  
**COLLEGE:** Chicago, Ill., Sept. 4—Indefinite.  
**COLONIAL:** Lansing, Mich.—Indefinite.  
**COLONIAL:** Ottawa, Can., Feb. 12—Indefinite.  
**COLUMBIA:** Erie, Pa., Dec. 4—Indefinite.  
**COLUMBIA PLAYERS** (Metzerott and Barker): Washington, D. C., March 18—Indefinite.  
**CRAIG** (John Craig): Boston, Mass., Sept. 1—Indefinite.  
**CRESCENT** (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.  
**CRESCENT:** White Plains, N. Y.—Indefinite.  
**DAVIS** (Harry Davis): Pittsburgh, Pa., Aug. 25—Indefinite.  
**DORNER PLAYERS:** Hazleton, Pa., Jan. 23—Indefinite.  
**EMPIRE:** Holyoke, Mass., Sept. 4—Indefinite.  
**EMPIRE:** Providence, R. I., March 4—Indefinite.  
**GAGNON-FOLLOK** (Bert G. Gagnon): New Orleans, La.—Indefinite.  
**GARRICK** (Hogers and Ritter): Salt Lake City, U. S., 18—Indefinite.  
**GARNSIDE** (James L. Garndale): Paducah, Ky., Jan. 15—Indefinite.  
**GAYREY:** Hoboken, N. J., Dec. 25—Indefinite.  
**GERMAN** (Hans Leibel): St. Louis, Mo., Oct. 1—Indefinite.  
**GERMAN** (Herman Gerold): Philadelphia, Pa., Oct. 3—Indefinite.  
**GILLETTE** (J. W. Gillette): Butte, Mont., Nov. 20—Indefinite.  
**GLASER, VAUGHAN:** Cleveland, O., Jan. 22—Indefinite.  
**GOTHAM** (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.  
**GREGORY PLAYERS** (W. H. Gregory): Johnson, Pa., Feb. 13—Indefinite.  
**HARVARD** (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.  
**HAYWARD, GRACE** (Geo. M. Gattis): Chicago, Ill., Sept. 4—Indefinite.  
**HOLDEN:** Toledo, O., Dec. 24—Indefinite.  
**HORNE:** New Castle, Pa., Jan. 29—Indefinite.  
**IMPERIAL:** St. Louis, Mo., Dec. 24—Indefinite.  
**IRVING PLACE** (Gustav Amberg): New York City—Indefinite.  
**JUNEAU:** Milwaukee, Wis.—Indefinite.  
**KELLARD, RALPH:** Syracuse, N. Y., Feb. 26—Indefinite.  
**LANDO, ALBERT** (H. F. Jackson): Fitchburg, Mass., Dec. 25—Indefinite.  
**LAWRENCE-SANDUSKY** (Del S. Lawrence): Vancouver, B. C.—Indefinite.  
**LEWIS-OLIVER:** Hamilton, O., Dec. 24—Indefinite.  
**LITTLE THEATRE** (Winthrop Ames): New York City March 12—Indefinite.  
**LONGERGAN, LESTER:** New Bedford, Mass., Aug. 4—Indefinite.  
**LYCEUM** (Louis Phillips): Brooklyn, N. Y.—Indefinite.  
**LYRIO** (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.  
**LITTLE-VAUGHAN:** Albany, N. Y., March 25—Indefinite.  
**MAJESTIC:** Calgary, Can.—Indefinite.  
**MAJESTIC** (N. Appel): Utica, N. Y., Feb. 26—Indefinite.  
**MARLOWE** (Albert Phillips): Chicago, Ill., Feb. 26—Indefinite.  
**MORISON, LINDSAY:** Lynn, Mass.—Indefinite.  
**NATIONAL:** Montreal, P. Q.—Indefinite.  
**NEW, LYNN, MASS.:** Feb. 26—Indefinite.  
**NORTH BROTHERS** (Scott North): Topeka, Kan., Sept. 4—Indefinite.  
**NORTH BROTHERS:** Muskogee, Okla., March 4—Indefinite.  
**OPERA HOUSE:** Paterson, N. J.—Indefinite.  
**ORPHEUM** (J. M. Allison): Cincinnati, O., Sept. 18—Indefinite.  
**ORPHEUM PLAYERS** (Grant Lafayette): Philadelphia, Pa.—Indefinite.  
**OUR, LOWELL, MASS.:** Indefinite.  
**PABST GERMAN** (Ludwig Kreiss): Milwaukee, Wis., Sept. 24—Indefinite.  
**PAYTON, CORSE** (Corse Payton): Brooklyn, N. Y., Aug. 23—Indefinite.  
**PAYTON, CORSE** (Corse Payton): Newark, N. J., Oct. 9—Indefinite.  
**PERMANENT PLAYERS:** Winnipeg, Can.—Indefinite.  
**PERCIVAL-GYPERNE:** Montgomery, Ala., Nov. 9—Indefinite.  
**PRINCESS** (Robert and Getchell): Des Moines, Ia., Aug. 27—Indefinite.  
**PRINGLE, DELLA:** Boise City, Ida.—Indefinite.  
**PROCTOR** (Fred Thompson): Elizabeth, N. J.—Indefinite.  
**PROSPER** (Frank Gerston): New York City—Indefinite.  
**REDMOND, ED.** (Redmond and Blum): San Jose, Cal.—Indefinite.  
**RICHMOND** (W. Watson): Stapleton, S. I.—Indefinite.  
**RICHMOND:** Troy, N. Y., Jan. 29—Indefinite.  
**SHIRLEY, JESSIE:** Spokane, Wash., Dec. 4—Indefinite.  
**SOUTHERN** (Harry Stubbs): Columbus, O., Sept. 25—Indefinite.  
**SPOONER, CECIL** (Blaney-Spooner Co.): New York City Aug. 5—Indefinite.  
**SPOONER, EDNA MAY** (Blaney-Spooner Co.): Brooklyn, N. Y., Dec. 18—Indefinite.  
**STAINACH-HARDS** (Ira D. Harris): Yonkers, N. Y.—Indefinite.  
**STANFORD-WESTON** (Marcelle Stanford): Elmira, N. Y., Oct. 3—Indefinite.  
**THOMPSON-WOODS** (Monte Thompson): Brockton, Mass., Sept. 4—Indefinite.  
**VALE** (Trevor Vale): Jersey City, N. J., Dec. 25—Indefinite.  
**VANE MYRTLE:** San Diego, Cal., Jan. 18—Indefinite.  
**WINNINGER BROTHERS:** Milwaukee, Wis.—Indefinite.  
**WOLFE** (J. A. Wolfe): Wichita, Kan., Sept. 11—Indefinite.  
**WOODWARD** (O. D. Woodward): Omaha, Neb., Sept. 9—Indefinite.  
**YE PLAYHOUSE:** Bellingham, Wash.—Indefinite.

## TRAVELING STOCK COMPANIES.

**AURKING** (Clarence Aukman): Miles, City, Mont., 18-30.  
**BEESLEY JACK** (Jas. D. Proudlove): Quincy, Ill., 18-30.  
**BOYER, NANCY** (P. B. Willard): Kalamazoo, Mich., 18-30.  
**BROCKENBIDGE** (Chas. Brockenridge): Lancaster, Mo., 18-25. Fulton, 28-30.  
**CARLETON SISTERS** (Vernoy and Montomery): Durham, N. C., 18-23.  
**CHAMPLIN, CHAS. K.:** Burlington, N. J., 28-30.  
**CHANE-LISTER** (Glenn F. Chane): Roundon, Mont., 18-25. Miles City 28-30.

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**CHAUNCEY-KIEFFER** (Fred Chauncey): Glens Falls, N. Y., 18-23. Kingston 28-30.  
**CHICAGO** (Chas. H. Roskam): Dover, N. J., 18-23. Abby Park 28-30.  
**COLONIAL** (Cortland Hopkins): Shelbourne, Can., 18-30. Lockport 21-23. Lunenburg 25-27. Bridgewater 28-30.  
**CORNELL-PRICE PLAYERS** (W. E. Cornell): South Haven, Mich., 18-23. Buchanan 28-30.  
**DR. ARMOND SISTERS** (W. N. Smith): Moberly, Mo., 18-23.  
**EARLE** (L. A. Earle): Corning, N. Y., 18-23.  
**GRAYSON, HELEN** (N. Appel): Bangor, Me., 28-30.  
**HAYES ASSOCIATE PLAYERS** (Lucy M. Hayes): Can. Neb., 20, 21. Superior 22, 23. Scandia, Kan., 25-27. Jamestown 28-30.  
**HILLMAN'S IDEAL** (Frank Manning): Litchfield, Neb., 18-20. Broken Bow 21-23.  
**HIMMELIN'S ASSOCIATE PLAYERS** (Ira E. Earl): Salamanca, N. Y., 18-23. Bradford, Pa., 28-30.  
**KEYES** (Chester A. Keyes): Ironton, O., 18-23.  
**LYNN** (Jack Lynn): Danielson, Conn., 18-23.  
**MAHER, PHIL:** Lancaster, Pa., 18-23.  
**MAJESTIC:** Fort Arthur, Can., 18-30.  
**MANHATTAN:** Fond du Lac, Wis., 18-24.  
**MARNS, MAY A. HELL:** Bradford, Can., 18-23. St. Catharines 28-30.  
**NEWMAN-FOLZ:** Colusa, Cal., 19-21. Orland 22. Corning 23. Red Bluff 24-30.  
**ST. CLAIR, WINIFRED** (E. D. Sine): South Bend, Ind., 18-23.  
**SHANNON** (Harry Shannon): Pontiac, Mich., 17-24. Mt. Pleasant 25-30.  
**WIGHT THEATRE** (Hillard Wight): Volga, S. Dak., 30-32. Henry 25-27. Bellingham, Minn., 28-30.

## OPERA AND MUSICAL COMEDY.

**ALMA, WHERE DO YOU LIVE?** (Jos. M. Weber): New York City 18-23.  
**ALMA, WHERE DO YOU LIVE?** (Jos. M. Weber): Seattle, Wash., 17-23. Bellingham 29. Around the Clock (Gus Hill): Chicago, Ill., 17-23.  
**AROUND THE WORLD** (Messrs. Shubert): New York City Sept. 2—Indefinite.  
**BARON TRENC** (F. C. Whitney): New York City March 11—Indefinite.  
**BERNARD, SAM** (Messrs. Shubert): Boston, Mass., 18-20.  
**BLACK PATTI** (R. Voelkel): Newark, N. J., 18-23. Providence, R. I., 25-30.  
**BOHEMIAN GIRL** (Messrs. Aborn): Youngstown, O., 21.  
**BRIAN, DONALD** (Charles Frohman): Detroit, Mich., 18-23. Boston, Mass., 25—Indefinite.  
**BUSTER BROWN** (Buster Brown Amusement Co.): Rockingham, N. C., 30. Laurinburg 21. Lumberton 22. Wilmington 23. Fayetteville 25. Wilson 26. Newberry 27. Tarboro 28. Williams 29. Roper Mount 30.  
**CARLE, RICHARD** (Framme and Lederer): Ottawa, Can., 20, 21. Brockville 22. Kingston 23. Watertown, N. Y., 25. Ithaca 26. Auburn 27. Syracuse 28-30.  
**CASBY JONES** (Central: M. H. Norton): Findlay, O., 30. Macomb 21. Ozer 22. Tiffin 23. Wellington 25. Chicago 26. Laros 28. Bellefontaine 29. Corning 30. Minster 31.  
**CASBY JONES** (Kastner: M. H. Norton): Sistersville, W. Va., 21. Cairo 22. Pensacola 23. West Union 25. Salem 26. Fairmont 28. Philadelphia 30. Buckhannon April 1.  
**CASBY JONES** (Special: Harry La Mack): Johnson, O., 11, 21. Middle 24. Bloomington 30. Evansville, Ind., 31.  
**CASBY JONES** (Western: Norton and Springer): Osceola, Neb., 20. Shelby 21. David City 22. Seward 23. Crete 25. Friend 26. Elmer 27. Clay Center 29. Fairfield 30. Edgar April 1.  
**CAT AND THE FIDDLE** (Chas. A. Sellen): Kanton, O., 30. Piqua 21. Greenville 22. Lima 23. Van Wert 35. Coldwater, Mich., 26. Charlotte 28. Elkhart, Ind., 29. South Bend 30, 31.  
**CHICAGO GRAND OPERA** (Andreas Dippel): Washington, D. C., 23.  
**CHOCOLATE SOLDIER** (F. C. Whitney): Pittsburgh, Pa., 17-23.  
**CHOCOLATE SOLDIER** (F. C. Whitney): Milwaukee, Wis., 17-23.  
**CHOCOLATE SOLDIER** (F. C. Whitney): Ann Arbor, Mich., 20. Bay City 21. Saginaw 22. Port Huron 23. Sandusky, O., 25. Tiffin 26. Lima 27. Mansfield 28. Akron 29. Montgomery, Ala., 20. Pensacola, Fla., 21. Mobile, Ala., 22. Gulfport, Miss., 23.  
**COHAN, GEORGE M.** (Cohan and Harris): New York City March 14—Indefinite.  
**COO AND THE MOON** (Chas. A. Sellen): Norwalk, O., 23.  
**ELTINGER, JULIAN** (A. H. Woods): Kansas City, Mo., 17-23.  
**EMPIRE MUSICAL STOCK:** Paterson, N. J., Feb. 6—Indefinite.  
**FARFARMA** (Edwin Warner): St. Louis, Mo., 17-23. St. Thomas, Can., 23. London 26. Brantford 27. Guelph 28. Hamilton 29, 30.  
**FISCHER MUSICAL COMEDY:** Los Angeles, Cal., March 17—Indefinite.  
**FLIKING PRINCESS** (Mort Singer): York, Pa., 25.  
**FOLLIES OF 1911** (Florence Elfeld): Toronto, Can., 18-23.  
**FOY, EDDIE** (Messrs. Dillingham and Elfeld): New York City Jan. 8—Indefinite.  
**GIRL OF MY DREAMS** (Joseph M. Galtan): Huntington, Ind., 22. Connersville 26.  
**GLASER, LUD:** 22. Fresno, Cal., 11-23. Oakland 26-27. Marysville 28. Medford, Ore., 29. Eugene 30.  
**GORDON, KITTY** (Joseph M. Galtan): Hamilton, Can., 19, 20. Ottawa 21-23. New York City 28-30.  
**HANKY PANKY** (Law Fields): Cleveland, O., 18-23.  
**HARTMAN, FERRIS** (Ferris Hartman): Los Angeles, Cal., Oct. 18—Indefinite.  
**HEART BREAKERS** (Mort Singer): Washington, Kan., 30. Garden City 21. Pueblo, Colo., 22. Colorado Springs 23. Denver 24-30.  
**HELD, ANNA** (Florence Elfeld): Baltimore, Md., 18-23.  
**HERZ, RALPH** (Jos. M. Galtan): Chicago, Ill., 11-30.  
**HITCHCOCK RAYMOND** (Cohan and Harris): Philadelphia, Pa., 18-April 6.  
**HOLLINGSWORTH TWINS:** Wichita, Kan., 17-30.  
**JANIS, ELAIN** (Charles Dillingham): Los Angeles, Cal., 18-23.  
**JUVENILE BROTHERS** (B. E. Lane): St. Cloud, Minn., 20, 21. Alexander 22. Perrygo Falls, N. Dak., 23. Waberton 25. Fargo 26. Crookston, Minn., 27. Warren 28. Grand Forks, N. Dak., 30.  
**KIRK WALTZ** (Messrs. Shubert): New York City 18-23.  
**KOLB AND DILL** (George Mowser): San Francisco, Cal., March 17—Indefinite.  
**LAMARDEI OPERA:** San Antonio, Tex., 27-31.  
**LEE AND BAKER MUSICAL COMEDY** (J. L. Lee): New Orleans, La., Dec. 10—Indefinite.  
**LET GEORGE DO IT** (Lester Stratton): Terre

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Haste, Ind., 17-20. Ft. Wayne 21-23. Louisville, Ky., 24-30.  
**LEWIS, DAVE** (Rowland and Gifford): Norfolk, Va., 18-23. Washington, D. C., 25-30.  
**LITTLE BOY BLUE** (Henry W. Savage): New York City Nov. 27—Indefinite.  
**LITTLE MIDS** 18-21. (Werben and Lunscher): Stockton, Cal., 30. Fresno 31. Bakersfield 22. Santa Bernardino 23. Redlands 25. Riverside 26. Santa Ana 28. Pomona 29. San Diego 30.  
**LOUISIANA LOU** (Harry Askin): Chicago, Ill., Sept. 8—Indefinite.  
**LOUISIANA LOU** (Harry Askin): Frankfurt, Ind., 20. Indianapolis 21-23. Aurora, Ill., 24. Princeton 25.  
**MACDONALD, CHRISTIE** (Werben and Lunscher): St. Louis, Mo., 10-23. Cincinnati, O., 25-30.  
**McFADDEN'S FLATS** (Chas. E. Norton): Washington, D. C., 18-23. Staunton, Va., 25.  
**MADAME SHERRY** (Special: Woods, Frame and Lederer): Newark, N. J., 18-23.  
**MADAME SHERRY** (Co. A: Woods, Frame and Lederer): Ft. Collins, Colo., 20. Boulder 21. Colorado Springs 22. Pueblo 23. Rockyford 25. Trinidad 26. Lee Vesper, N. Mex., 27. Santa Fe 28. Albuquerque 29. El Paso, Tex., 30.  
**MADAME SHERRY** (Co. B: Woods, Frame and Lederer): Newark, N. Y., 20. Fulton 21. Watertown 23. Ottawa, Can., 25-27. Quebec 28-30.  
**MADAME SHERRY** (Co. D: Woods, Frame and Lederer): Connersville, Pa., 20. Galton 21. Waterville, N. Y., 22. Olean 23. Hornellsville 25. Corning 26. Waverly 27. Towanda, Pa., 28. Owego, N. Y., 29. Ithaca 30.  
**MAN FROM COOK'S** (Klaw and Erlanger): New York City March 25—Indefinite.  
**MERRY MARY** (Baker Amusement Co.): Flint, Mich., 18-20. Lansing 21-23. Jackson 24-27. Ann Arbor 28-31.  
**METROPOLITAN GRAND OPERA:** New York City Nov. 18—Indefinite.  
**MISS NOBODY FROM STARLAND** (Mort H. Singer): Boise City, Ida., 30, 31. Seattle, Wash., 28. Bellingham 31.  
**MONTGOMERY AND STONE** (Charles Dillingham): Washington, D. C., 18-23.  
**MUTT AND JEFF** (Co. A: Gus Hill): Chicago, Ill., 18-20. Grand Rapids, Mich., 31-April 5.  
**MUTT AND JEFF** (Co. C: Gus Hill): Washington, W. Va., 18-23.  
**MUTT AND JEFF** (Co. D: Gus Hill): Pittsburgh, Pa., 18-23. McKeesport 24. Butler 25. Greensburg 27. Altoona 28. Johnstown 29. Cumberland, Md., 30.  
**NAUGHTY MARINETTA** (Oscar Hommestadt): Bedford, Ore., 21.  
**NEVER HOMES** (Law Fields): Detroit, Mich., 18-23. Columbus, O., 25-27.  
**NEWLYWEDS AND THEIR BABY** (Harrison): Leder-Bratton: Indianapolis, Ind., 18-23. Akron, O., 25-27. Wooster 28. Coshocton 29. Cambridge 30.  
**NEWLYWEDS AND THEIR BABY** (Washington, Leder-Bratton): Red Bluff, Cal., 30. Pasadena, Ore., 22. Eugene 23. Portland 24-26. Astoria, Wash., 31.  
**PINAPONE** (Messrs. Shubert): Monmouth, Tenn., 25.  
**PINK LADY** (Klaw and Erlanger): Chicago, Ill., Feb. 18—Indefinite.  
**PINK LADY** (Klaw and Erlanger): London, Eng., April 11—Indefinite.  
**POWERS, JAMES T.:** Buffalo, N. Y., 18-20.  
**QUAKER GIRL** (Henry B. Harris): New York City Oct. 25—Indefinite.  
**RING, BLANCH** (Frederic McKee): Amherst

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dam. N. Y. 20. Schenectady 21. Utica 22. Auburn 23. Rochester 24-27. Buffalo 28-30. ROSE OF PANAMA (Chicoma. Ill. Feb. 12—indefinite. (Werba and Loescher): Boston. Mass. 4-23. SCHEFF, FRITZ (Messrs. Shubert): Louisville, Ky. 19-20. Frankfort 21. Columbus. O. 22-23. Pittsburgh. Pa. 24-30. SCHOOL DAYS (Stair and Havlin): Dayton. O. 18-20. Columbus 21-23. Youngstown 24-30. SIDNEY, GEORGE (Frank Whitbeck): Springfield, Mo. 20. Poplar Bluff 21. Cairo, Ill. 22. Paducah, Ky. 23. Evansville, Ind. 24. Nashville, Tenn. 25-30. SPRING MAID (Werba and Loescher): Freeport, Ill. 20. Rockford 21. Aurora 22. Joliet 23. Streator 24. Peoria 25. Galesburg 27. Quincy 28. Keokuk 29. Burlington 30. Davenport 31. April 1. SPRING MAID (Southern: Werba and Loescher): Huntington, W. Va. 20. Parkersburg 21. Marietta, O. 22. Zanesville 23. Toledo 24-27. Ann Arbor, Mich. 28. Grand Rapids 29-31. SUNNY SOUTH (J. O. Rockwell): Chgo. Jct. O. 20. Shelby 21. Ashland 22. Massillon 23. Greenville, Pa. 25. Union City 26. Warren 27. Johnsonburg 28. Punxsutawney 29. Dubois 30. SURATT, VALESKA (Lee Harrison): Cincinnati, O. 18-23. SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa. March 4—indefinite. SYLVA, MARGHERITA (A. H. Woods): Boston. Mass. 11-23. THREE TWINS (Philip H. Niven): Jackson, Miss. 20. TRENTINI, EMMA (Oscar Hammerstein): Philadelphia, Pa. 5-30. VAN, BILLY B. (Stair and Havlin): Birmingham, Ala. 18-23. Atlanta, Ga. 24-30. WARD AND VOYLES (Stair and Havlin): Richmond, Va. 18-23. Norfolk 24-30. WEBER AND FIELDS JUBILEE: New York City Feb. 8—indefinite. WEDDING TRIP (Messrs. Shubert): Brooklyn, N. Y. 18-23. WINTER GARDEN REVUES (Messrs. Shubert): New York City Sept. 27—indefinite.

## MINSTRELS.

DOCKSTADER'S LEW: Washington, D. C. 18-22. Allentown, Pa. 23. DUMONT'S (Frank Dumont): Philadelphia, Pa. Sept. 16—indefinite. FIELDS, AL. G.: Parsons, Kan. 20. Coffeyville 21. Bartlesville, Okla. 22. Oklahoma City 23. McAlester 24. GEORGIA TROUBADOURS (Wm. O. McCalister): Marysville, Kan. 20. Home 21. Washington 22. Cuba 23. Hanover 24. Mankato 25. Lebanon 26. Kensington 27. Phillipsburg 28. Almena 29. Norton 30. Alma, Neb. April 1. CIRCUSES.

BARNUM AND BAILEY: New York City March 23-April 20.

## BURLESQUE.

AL REEVES'S BIG BEAUTY: Albany, N. Y. 18-20. Schenectady 21-23. Brooklyn 24-30. AMERICANS (E. D. Miner): Wilkes-Barre, Pa. 18-23. Scranton 24-30. BREHMAN SHOW (Jack Singer): Louisville, Ky. 17-23. Cincinnati, O. 24-30. BELLES OF THE BOULEVARD (Fred McAllan): Newark, N. J. 18-23. Hoboken 24-30. BEN WELCH (Jack Singer): Boston, Mass. 25-30. BIG BANNER (Gallagher and Shenn): New York City 18-23. Philadelphia, Pa. 24-30. BIG GAIETY (W. A. Miller): Detroit, Mich. 17-23. Toronto, Can. 24-30. BIG REVIEW (Henry P. Dixon): Harrisburg, Pa. 20. Reading 21. Allentown 22. Chester 23. Washington, D. C. 24-30. BOHEMIANS (Al Lubin): Jersey City, N. J. 18-23. Boston, Mass. 24-30. BON TONS (Jesse Burns): Minneapolis, Minn. 17-23. Omaha, Neb. 24-30. BOWERY (Hurtig and Seamon): Milwaukee, Wis. 17-23. Minneapolis, Minn. 24-30. BROADWAY GAIETY (Henry Shapiro): Philadelphia, Pa. 18-23. Wilkes-Barre 24-30. CENTURY GIRLS (Morris Weinstein): New York City 18-30. CHERRY BLOSSOMS (Max Armstrong): Baltimore, Md. 18-23. Philadelphia, Pa. 24-30. COLLEGE GIRLS (Chas. Foreman): Pittsburgh, Pa. 18-23. Cleveland, O. 24-30. COLUMBIA (Frank Logan): Cleveland, O. 18-23. Toledo 24-30. COZY CORNER GIRLS (Louis Watson): St. Paul, Minn. 17-23. Omaha, Neb. 24-30. CRACKERJACKS (Bob Manchester): Omaha, Neb. 17-23. St. Joseph, Mo. 24-27. DAFNYDILS (Sam Rice): St. Louis, Mo. 17-23. Indianapolis, Ind. 24-30. DARLINGS OF PARIS (Chas. Taylor): Detroit, Mich. 17-23. Chicago, Ill. 24-30. DREAMLAND (Dave Marlon): St. Joseph, Mo. 20-23. Kansas City 24-30. DUCKLINGS (Frank Calder): Washington, D. C. 18-23. Baltimore, Md. 24-30. FOLLIES OF THE DAY (Barney Gerard): Boston, Mass. 18-23. Montreal, Can. 24-30. GAY WIDOWS (Louis J. Oberworth): Pittsburgh, Pa. 18-23. Johnston 25. Allentown 26. Harrisburg 27. Reading 28. Allentown 29. Chester 30. GINGER GIRLS (Hurtig and Seamon): Chicago, Ill. 17-23. Detroit, Mich. 24-30. GIRLS FROM HAPPYLAND (Hurtig and Seamon): New York City 18-23. Philadelphia, Pa. 24-30. GIRLS FROM MISSOURI (Louis Talbot): Scranton, Pa. 18-23. Newark, N. J. 24-30. GIRLS FROM RENO (James Madison): Montreal, Can. 18-23. Toronto 24-30. GOLDEN BROOK (Jas. Fulton): Kansas City, Mo. 17-23. St. Louis 24-30. HASTINGS'S BIG SHOW (Harry Hastings): Philadelphia, Pa. 18-23. Brooklyn, N. Y. 24-30. HIGH SCHOOL GIRLS (Arthur Gorman): Newark, N. J. 18-23. New York City 24-April 6. HONEYMOON GIRLS (Al Rich): Cincinnati, O. 17-23. Chicago, Ill. 24-30. IMPALA (Sam Robinson): Toronto, Can. 18-23. Rochester, N. Y. 24-30. IMPERIALS (Slim Williams): Rochester, N. Y. 18-23. Buffalo 24-30. JARDIN D'ART (Art Hendricks): Buffalo, N. Y. 18-23. Detroit, Mich. 24-30. JERSEY LILIES (Wm. Jennings): Boston, Mass. 18-23. Albany, N. Y. 25-27. Schenectady 28-30. KENTUCKY REELER (Mike Ponton): Indianapolis, Ind. 17-23. Louisville, Ky. 24-30. KNICKERBOCKERS (Louis Robie): Springfield, Mass. 18-20. Worcester 21-23. Providence, R. I. 24-30. LADY BUCANERS (Harry M. Stronell): Milwaukee, Wis. 17-23. Minneapolis, Minn. 24-30. LOST MAKERS (Dave Guran): New York City 11-23. Springfield, Mass. 25-27. Worcester 28-30.

MERRY BURLESQUERS (Joe Leavitt): Cincinnati, O. 17-23. Chicago, Ill. 24-April 6. MERRY MAIDENS (Edward Shaffer): Minneapolis, Minn. 17-23. St. Paul 24-30. MERRY WHIRL (J. Herbert Mack): Toledo, O. 17-23. Chicago, Ill. 24-30. MIDNIGHT MAIDENS (Wm. S. Clarke): Philadelphia, Pa. 18-23. Baltimore, Md. 24-30. MISS NEW YORK JR. (Wm. Fennerty): Chicago, Ill. 10-23. Cleveland, O. 24-30. MOULIN ROUGE (Joe Pine): Louisville, Ky. 17-23. Cincinnati, O. 24-30. PADEMAKERS (C. M. Herks): Kansas City, Mo. 17-23. St. Louis 24-30. PAINTING THE TOWN (Holliday and Carley): Baltimore, Md. 18-23. Washington, D. C. 24-30. PASSING PARADE (M. Messing): Boston, Mass. 18-23. New York City 24-30. QUEEN OF BOHEMIA (Henry P. Jacobs): St. Louis, Mo. 17-23. Louisville, Ky. 24-30. QUEENS OF THE FOLIES BERGERE (Connahan and Shannon): Chicago, Ill. 17-23. Milwaukee, Wis. 24-30. QUEENS OF THE JARDIN DE PARIS (Joe Howard): Schenectady, N. Y. 18-20. Albany 21-23. REGATTA GIRLS (Walter Greaves): New York City 18-23. Philadelphia, Pa. 24-30. ROBINSON'S CRUICK GIRLS (Ed. Davidson): New York City 18-30. ROSE SYDEL'S (W. S. Campbell): Washington, D. C. 18-23. Pittsburgh, Pa. 24-30. RUNAWAY GIRLS (Peter S. Clark): Brooklyn, N. Y. 18-23. New York City 24-30. SAM DEVER'S (Louis Stark): Chicago, Ill. 17-30. SOCIAL MAIDS (Hurtig and Seamon): Rochester, N. Y. 18-23. Schenectady 25-27. Albany 28-30. STAR AND GARTER (Frank Weisburg): Howland, N. J. 18-23. New York City 25-April 6. STAR SHOW GIRLS (John T. Baker): New York City 11-23. Brooklyn, N. Y. 25-April 6. STOCK BURLESQUE (M. M. Theise): Albany, N. Y. Feb. 19—indefinite. TAXI GIRLS (Hurtig and Seamon): Buffalo, N. Y. 18-23. Rochester 24-30. TIGER LILIES (D. R. Williams): Cleveland, O. 18-23. Pittsburgh, Pa. 24-30. TROCADEURS (Chas. H. Waldron): Providence, R. I. 18-23. Boston, Mass. 24-30. VANITY FAIR (Bowman Bros.): Chicago, Ill. 17-23. Milwaukee, Wis. 24-30. WATSON'S BURLESQUERS (W. B. Watson): Brooklyn, N. Y. 11-23. New York City 25-30. WHIRL OF MIRTH (Louis Stark): Omaha, Neb. 17-23. Kansas City, Mo. 24-30. WINNING WIDOW (Dave Jordan): Toronto, Can. 18-23. Buffalo, N. Y. 24-30. WORLD OF PLEASURE (Geo. R. Fitchett): Brooklyn, N. Y. 18-23. Newark, N. J. 24-30. YANKEE DOODLE (A. J. Faust): Brooklyn, N. Y. 18-30. ZALLAH'S OWN (W. C. Cameron): Philadelphia, Pa. 18-23. Jersey City, N. J. 24-30.

## MISCELLANEOUS.

GAMBLE, EARNEST: Prince Albert, Sask., Can. 21. Saskatoon 22. Winnipeg 23. Williston, N. Dak. 27. St. Cloud, Minn. 29. GILFINS, HYPNOTIST: Pierre, S. Dak. 18-30. Rapid City 25-30. KILTER (T. J. Power): Plaquemine, La. 20. Donaldsonville 21. Thibodaux 22. Houma 23. Morgan City 24. KINEMACOLOR DURBAR PICTURES: Omaha, Neb. 18-23. KINEMACOLOR DURBAR PICTURES: New York City Feb. 19—indefinite. KINEMACOLOR DURBAR PICTURES: Providence, R. I. 18-23. LITCHFIELD'S LYCEUMITES, NEIL: Mahaffey, Pa. 20. Juniata 22. Martinsburg 23. Bialsville 25. Saxton 26. Everett 27. DeGrace 28. Thompson 29. Anshelm. NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 8—indefinite. RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite. ROULETTE (C. G. Maynard): Watertown, N. Y. 20, 21. Gouverneur 23. Brockville, Can. 26-27. Ottawa 28-30. THURSTON, HOWARD (Dudley McAdow): Toledo, O. 17-23. Dayton 25-27. Wheeling, W. Va. 28-30.

## DATES AHEAD.

(Received too late for classification.) ALIAS JIMMY VALENTINE (Liebler and Co.): Buffalo, N. Y. 25-30. ALLEN, VIOLA (Liebler and Co.): Augusta, Ga. 20. BABY MINE (Wm. A. Brady): Cleveland, O. 25-30. BLUE BIRD (Liebler and Co.): Baltimore, Md. 25-30. BROWN, KIRK (J. T. Macaulay): Allentown, Pa. 28-30. COMMON LAW (A. H. Woods): Buffalo, N. Y. 28-30. ELLIOTT, GERTRUDE (Charles Frohman): Boston, Mass. 25-April 6. FIELD'S MINSTRELS (Al G. Field): Tulsa, Okla. 25. Muskogee 26. Ft. Smith, Ark. 27. McAlester, Okla. 28. Wichita Falls, Tex. 29. Amarillo 30. FOLLIES OF 1911 (Florence Ziegfeld): Buffalo, N. Y. 25-27. HILLARD, ROBERT (Klaw and Erlanger): New York City 25-30. HILLMAN'S IDEAL STOCK (Frank Manning): Hyannis, Neb. 25-27. Mullen 28-30. KISS WALTZ (Messrs. Shubert): Brooklyn, N. Y. 25-30. LYNN STOCK (Jack Lynn): South Manchester, Conn. 25-30. MALLORY, CLIFTON (D. H. Cooke): Renfrew, Can. 20. North Bay 21. Sudbury 22. Cobalt 23. Barrie 25. Midland 26. Orillia 27. Lindsay 28. Belleville 29. Kingston 30. MASON, JOHN (Messrs. Shubert): Providence, R. I. 25-30. MONTGOMERY AND STONE (Charles Dillingham): Brooklyn, N. Y. 25-30. PATTY-MOLLMAN PLAYERS: Indianapolis, Ind. March 18—indefinite. POLLY OF THE CIRCUS: Philadelphia, Pa. 25-30. POWERS, JAMES T.: Boston, Mass. 25-30. ROSE MAID (Werba and Loescher): Philadelphia, Pa. 25-April 6. RUMOURY (Winthrop Ames): Philadelphia, Pa. 25-April 6. TRENTINI, EMMA (Arthur Hammerstein): Brooklyn, N. Y. 25-30.

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## CORRESPONDENCE

(Continued from page 18.)

## TEXAS.

**GALVESTON.**—GRAND: The Newtreads Feb. 14; fair co. and business. Aborn Opera co. 21; excellent co.; fair house. French co. 23; excellent co.; good business. Fred Niblo and Josephine Cohen in The Fortune Hunter 23; big house. The Virginian 24; fair house. Harry Bessie in The Flirting Princess 27; good co. William Faversham in The Fawn 28; delighted big house. ITEM: Ground has been broken for new vaudeville house to be called the Queen.

**PALESTINE.**—TEMPLE: Graustark 7; good house; excellent co.; pleased. Henry King and Van Sheldon were excellent. Joseph Belmont played his part well. Louise Huff was very good. Janet Walker also. Miss Guggenstock; pleasant. MARYKID: Carline Comedy co. 11-16; pleased large houses.

**BONHAM.**—STEEGER OPERA HOUSE: Spooner Dramatic co. 4-9; light business; account of bad weather; good satisfaction; return date 26.

## UTAH.

## SALT LAKE CITY.

May Robson's Efforts Appreciated—Thurston Hall Succeeds James Durkin at the Garrick.

At the Salt Lake Theatre May Robson and a good supporting co. presented A Night Out and the Rejuvenation of Aunt Mary entire week of Feb. 25 to fair business. Madame Sherry 4-6; good business. Flo Irwin, Oscar Pisman, Mari Flynn well received.

Salt Lake Opera co. in Robin Hood 7-11. This engagement opens in the fiftieth anniversary of the opening of the Salt Lake Theatre March 8, 1862, on which occasion The Pride of the Market was the play, followed by the farce, State Secrets; or, The Tailor of Tamworth.

At the Colonial Madame X on its second visit drew large houses 2-5, pleasing audiences. Adeline Dunlap, who seems to be part and parcel of the play, was repeatedly recalled for her wonderful work. Byron Douglas was well received in a thankless part. Edwin Forsberg, Harry O. Bradley, Harry Mainhall, Milton Jennings, Charles Stanley, Maurice Drew, Edna Mayo, Robert Paton Gibbs, and Helen Courtney were each worthy of mention. Aborn Opera co. 10-13.

Helen Collier, the clever ingenue and all around woman of the Garrick, who has been in the hospital for an operation on her throat, is said to be rapidly recovering and will soon return to the cast.

At the Garrick James Durkin in his closing week drew large and enthusiastic audiences, presenting Right of Way. A loving cup was presented to Mr. Durkin by the people with whom he has been associated. Thurston Hall, the new leading man, opened in The Wolf 4, pleasing.

C. E. JOHNSON.

**LOGAN.**—THATCHER: Girl from Rector's Feb. 27; fair house. Chorus Lady 28. Grace Aylesworth in leading role; deserved better business. Missouri Girl 1; pleased topheavy house. Sanford Dodge in The Right of Way 3; pleased best business of week.

## VERMONT.

**ST. ALBANS.**—WAUGH'S: La Porte Stock co. in Plain Polly. She Couldn't Marry Two. The Devil, Great White Trail, Mary Jana, and Poor-house Girl 4-9; poor business.

**BARRE.**—OPERA HOUSE: Dear Old Billy 12; excellent co.; pleased big business.

**BENNINGTON.**—OPERA HOUSE: John Barrymore in Half a Husband 18; pleased.

## VIRGINIA.

**RICHMOND.**—ACADEMY: John Drew in A Single Man Feb. 25, 26; pleased good business. BLJOU: Third Degree 4-9; fair business.

**NEWPORT NEWS.**—ACADEMY: Madame Sherry 8; pleased good house. Viola Allen in The Hertford 12; excellent co.; good house.

**ROANOKE.**—ACADEMY: Madame Nordica 7; pleased B. R. O. Fortune Hunter 8; good performance; fair business.

## WASHINGTON.

**ELENSBURG.**—THEATRE: The Roanoke Feb. 26; good co.; very poor house; counter attractions. The Bohemian Girl 1; packed house; enthusiastic audience. Blanche Morrison as Arline won the house. Hassan's Arabs were wildly applauded. Harry Luckstone sang "Heart Bowed Down" remarkably well.

**BELLINGHAM.**—BECK: Little Miss Fitz 8; left nothing to be desired. YIP PLAY HOUSE: In the Hands of the Czar 8-10; pleased.

## WEST VIRGINIA.

**CLARKSBURG.**—ELKS' AUDITORIUM: Every Elk Feb. 13, 14; a morality play in three acts, written by J. Smith, late of the Weber and Fritsch Stock co., and staged by Douglas B. Williams, late stage-manager for the Schubert forces; two crowded houses. The production scored a big success, and the piece has wonderful possibilities. ITEM: A new opera house, with a seating capacity of 1,800, will be ready by Oct. 20; more particulars later.

**CHARLESTON.**—BURLEW: Elks' Minstrels Feb. 22, 23; excellent business. Country Boy 27; delighted large audience. Baby Mine 3; pleased good business. Smart Set 8; satisfied topheavy house. Cere and the Moon 9; fair business and performance. Y. M. C. A. AUDITORIUM: Sandy Mason School Concert, with Reinold Warrenrath, 7, 8; highly pleased capacity audience.

**WESTON.**—CAMDEN OPERA HOUSE: The Band Minstrels 1, 2; local; pleased fair business. HIPPODROME: Hoyt, Cronin, and Daly, musical comedy, 4-6; pleased large business. Baby Mine 7; excellent co.; light business. HIPPODROME: Hoyt, Cronin and Daly, musical comedy, 4-6; pleased large business.

**PARKERSBURG.**—AUDITORIUM: Rich-

ard Carle in Jumping Jupiter Feb. 23; pleased B. R. O. Polly of the Circus 24; good; small house. The Country Boy 26; pleased small house. The Girl of Eagle Ranch 29; failed to please. Baby Mine 4; fair; poor business.

**FAIRMONT.**—GRAND: May Irwin Feb. 21; very good attraction; well attended. Manhattan Society Girl 27; drew good house. The Man on the Box 29; fair co. and house. ITEM: After several months of absence, Will Denham has again taken charge of the Grand.

**BLUEFIELD.**—ELKS' OPERA HOUSE: The Third Degree 1; splendid; to crowded house. Fortune Hunter 9; B. R. O. Spring Maid 16; entire house sold out in advance.

**WHEELING.**—COURT: Margaret Anglin Feb. 23; pleased fair house. Finafore 2; business good.

## WISCONSIN.

**RACINE.**—THEATRE: Christine Miller in concert Feb. 13; great success. Bright Eyes 18; good co.; two good houses. Lorena Brothers 19-24; good business. Morris Thornton Stock 25-2 in Panama, Power of Politics, La Belle Marie, St. Elmo, When Man Turns to Brute, The Devil and The American Girl; good co. and patronage; co. closed 5 to good business in Panama, The Power of Politics, La Belle Marie, St. Elmo, When Man Turns to Brute, The Devil, The American Girl; co. very satisfactory. The Chocolate Soldier, good co. and business. May Irwin in The Kisser Better Girl 19-2; fair co. Walder Brothers' Stock co. in Just Plain Molly, Girl and the Minister, For the Flag They Loved, Girl and Ruby, Girl from Mexico, Butta, the Newboy Detective, and Nebraska 11-16; very good co. and business. ITEM: The new Orpheum will probably take place April 15.

**OSHKOSH.**—GRAND: Country Boy Feb. 13; pleased big business. Lorena Brothers' Stock in Girl from Mexico and Just Plain Molly 18; good business. Excuse Me 20; crowded house. Flower of the Ranch 24; good business. Lorena Brothers 27-3; good business. Walder Brothers' Stock co. 3 in Maid and the Minister and Butta, the Newboy; good house. Stetson's U. T. O. 5; pleased as usual.

**JANESVILLE.**—MYERS' GRAND: Adelaide Dalton Stock co. in The Village School Master 19-21. A Play Without a Name 23 and 24; good co. and business. Excuse Me 23; excellent co. and business. Adelaide Stock co. in Dad's Girl in the Kitchen, Chocolate Soldier 4; Adelaide Dalton Stock co. in The Young Wife 11 and The Servant in the House 12; pleased. Adelaide Dalton Stock co. in A Noble Outcast 13-16; drew well. The Spring Maid 19; good house.

**PORTAGE.**—OPERA HOUSE: Ex-Governor Joseph W. Folk, auspices of Portage Lyceum Course, Feb. 24; capacity. Mountville Flowers, auspices Portage Lyceum Course, 6; his rendition of Hamlet was received with enthusiasm by capacity house.

**MADISON.**—FULLER OPERA HOUSE: Frances Starr in The Case of Becky 6; excellent co.; B. R. O. University Glee Club 8; fair house. U. T. O. 9; poor co.; fair business. Servant in the House 10; mediocre co. and business.

**APPLETON.**—THEATRE: Howe's pictures Feb. 15; pleased large house. The Girl That's All the Candy 25; failed to please small house. Flower of the Ranch 1; pleased good audience. Juvenile Bostonians 3; entertained fair house. The Wolf 7; pleased good house.

**BELOIT.**—WILSON'S OPERA HOUSE: The Devil Feb. 23; fair house. The Manhattan Stock co. commenced a week's engagement 25 to good business in a billboard. Chocolate Soldier 4; fair business. The Servant in the House 8; pleased.

**GREEN BAY.**—ITEM: The Jay Arc formerly the Green Bay Theatre, opened Feb. 29 under management of Harry O. Danford as a vaudeville house; good bills and business.

**SHEBOYGAN.**—NEW OPERA HOUSE: Elias Day Feb. 27. Juvenile Bostonians 1, 2. Stetson's U. T. O. 3; capacity. Manhattan Stock co. 4-9; with Forest Russell.

**FOND DU LAC.**—HENRY BOYLE: Flower of the Ranch Feb. 25. Walder Stock co. 4-9 (except 9). Lyman Home, matinee and night 9.

**EAU CLAIRE.**—OPERA HOUSE: The Man on the Box Feb. 22; pleased big business. The Village Postmaster 25; packed house.

**WAUSAU.**—GRAND: The Flower of the Ranch Feb. 23. Howe's moving pictures 23; both pleased.

**LA CROSSE.**—THEATRE: Polly of the Circus 2; pleased good house. Frances Starr in The Case of Becky 5; drew well and pleased.

**SUPERIOR.**—GRAND: Polly of the Circus Feb. 20; good business and satisfaction.

## WYOMING.

**LARAMIE.**—OPERA HOUSE: Miss Nobody from Starland Feb. 12; pleased. Girl from Rector's 23; good co.; fair business.

## CANADA.

**LONDON, ONT.**—GRAND: May A. Bell Marks's Repertoire co. finished nine-day engagement 6 to exceptionally good business; capacity nearly every night and breaking the record for matinee attendance. Plays: How London Lives, The Banker's Wife, East Lyna, For His Sake, The Diamond Queen, The Two Orphans, At the Point of the Sword, The Hooded Girl, Two Nights in a Barroom, Kathleen Mavourneen, and A Farmer's Daughter; co. has a strong following in this city and is invariably sure of good business.

**CALGARY, ALTA.**—GRAND: The Barrier Feb. 26-28; good co. and business. Return engagement of O. James Bancroft in The Private Secretary 29-3; good co. and business. LYB-10: Tom Marks' Stock co. 28, 27 in The Minister's Son, A Fool and His Money 28, The Irish Emigrant 29. My Neighbor's Family 1. Casey's Troubles 2; good business. HEMPIRE: Excellent vaudeville bill; capacity. OR-PHEUM: J. W. Clifford's Burlesque co. 26-28. PHEUM: Weezy, Riley's Night Out 29-3; big business.

**REGINA, SASK.**—THEATRE: Return engagement of the Forbes Stock co. Feb. 26-3 in The Girl of the Golden West, The Man on the Box, The Great Divide, and The Wolf. Mr. Forbes has made many friends in Regina and, judging from the attendance at each performance, may return at any time and be sure of good business.

**OTTAWA, ONT.**—RUSSELL: Montreal Opera co. Feb. 26-3; successful week; Royal box occupied at each performance. COLO-

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her father and later in London. Her repertoire included more than thirty operas. Her London popularity became very great in 1879, when she sang Germania in The Chinese Girl, a comedy in London. She came to America in 1880 to sing Marguerite in Faust Up to Date, at the Broadway. Her London appearances since 1886 have been in comic roles in The Great Mogul, La Perichole, The Grand Duchess, and Pardon, she entered straight comedy in 1888 in Billie's Little Love Affair. She toured the provinces in a version of Nell Gwynne and in a sketch, My Milliner's Bill. Her singing was finished and artistic, and she possessed a pleasing personality.

Charles Glidden, an old-time minstrel and for several years doorman at various theatres in Seattle, Wash., died in that city on Jan. 4 from Bright's disease. He leaves a widow, Minnie Glidden.

Mrs. Margaret Fritz, wife of John Fritz, an actor and stage manager of the Jack Lynn company, died on Jan. 18 at the Commercial Hotel, Athol, Mass., during a week's engagement of her husband's company in that town. She was the daughter of Mr. and Mrs. George Smith of Saratoga, N. Y., where she was born in 1846. Her burial was in Layden, N. Y.

Madge Leith, known in private life as Sarah Porter, died in New York city on Jan. 18.

Willard R. Feeley, recently juvenile man with William Collier, died at the residence of his wife's mother, Mrs. Belle Madden, in Denver, Colo., on Jan. 21. Mr. Feeley was born in Chicago Feb. 19, 1888. He entered the theatrical profession when he was eighteen years old, and was leading man of one of the stock companies on the Pacific Coast. In the summer of 1899 he joined William Collier, playing an engagement at Elitch Gardens, in Denver. Two Fall of the same year he opened with Mr. Collier at the Comedy Theatre, New York, in I'll Be Rhymer.

If I do, continuing during the entire run of this play, with the exception of three weeks in February, 1911, when he was attacked by appendicitis. On June 9 he was taken to St. Luke's Hospital, where he underwent three separate operations, occasioned by complications which the surgeons termed actinomycosis. After ten weeks at St. Luke's he was taken to Chicago, where he remained until the last of November, when it was deemed advisable to remove him to the higher climate of Denver. He is survived by his wife, Golda Madden, of Denver. Interment was at Fairmount, Denver.

NIAL: Colonial Stock co. in Billy 4-9; Alton Weeks has been added to the co.—DOMINION: Headliner 4-6 the Asahi Troupe; business good.

**ST. CATHARINES, ONT.**—GRAND: Jumping Jupiter 8; opened for Canada with packed house; S. R. selling. Richard Carle starred, with Ines Bauer, Edna Wallace Hopper, and Charles Wright in pleasing roles; good co.

**SHERBROOKE, QUE.**—HIS MAJESTY'S: Beverly of Gramark 4; good co.; fair house. Klark Urban Stock co. 11-16.—ITEM: Mr. Coffin has replaced Mr. Cathro as manager and intends running pictures and vaudeville.

**BRANTFORD, ONT.**—THEATRE: The Servant in the House Feb. 21; good performance; poor business; weather severe. The Thief 28; good business. The Stampede 4; good business. Brewster's Millions 7; pleased.

**WOODSTOCK, ONT.**—OPERA HOUSE: Madame Sherry 9; delighted two capacity houses.

**HALIFAX, N. S.**—ACADEMY: Durbar pictures Feb. 19-2; drew well.

## PITTSBURGH.

Billie Burke and Fritz Scheff Among the Week's Visitors—Davis Stock News.

Pittsburgh, March 19.—Billie Burke and her co. in The Runaway is the current week's attraction at the Nixon, and at this playhouse last week Anna Held, supported by a large and efficient co., was seen in Mile. Innocence, and the production was nicely staged. Next week, Belasco's The Conqueror.

The Alvin has The Chocolate Soldier, which opened last night to a large audience, and Fritz Scheff in The Night Birds is underlined. It would be difficult to overpraise Pomander Walk, which played here last week, and so play more thoroughly enjoyable has been here in many moons. It was acted by a nearly perfect cast, most conspicuous in which were George Giddens, Lennox Pawle, Edgar Kent, T. Wigner Percival, Dorothy Parker, Maud Milton, and Cynthia Brooks, and the one setting was picturesque and complete.

The Middleman is being played by the Harry Davis Stock co. at the Duquesne, and My Friend from India is announced for the coming week. Diplomacy was well played the next week.

Mutt and Jeff is back at the Lyceum after a few weeks' absence, and the attendance will likely be as large as upon its first visit. The Light Eternal comes next week.

It is called "Ye Old Time Players' Festival" week at the Grand, and the complete programme follows: Lottie Gilson, George Primrose, Gus Williams, Sam Holdsworth, James Thornton, Bonnie Thornton, Mr. and Mrs. Harry Thorne, Ward and Curran Fox and Ward, Allen and Clark, and an old-time afterpiece, Dine Novel Heroes.

The College Girls is the bill at the Gaiety, and The Gay Widows is that at Harry Williams's Academy. ALBERT S. L. HEWER.

## OBITUARY NOTES.

Mrs. Charles R. Pratt, Jr. (Clara Gansel), died at a hospital in this city on Feb. 8 of heart disease. Her romantic marriage, when a chorus girl, to a St. Louis millionaire's son, made much talk not many years ago. After his death his relatives declined to assist the widow, and she found employment in an office, where she was taken ill. It is understood that her late husband's relatives have defrayed funeral expenses.

Captain Bayard Gouraud, of the British army, died at Aden on Feb. 9 while returning from India. He was a brother of the late Jackson Gouraud, the American song writer.

Harry, Ed, and Ollie West and Eddie Hamilton mourn the death of their mother, who passed away at her home, Roxbury, Mass., Feb. 19, aged seventy-two years.

Eugene Bryant, a popular stock actor, died in Milwaukee, Wis., on Feb. 2, of heart failure, after an illness of eight weeks. His wife, Leona Slater Bryant, leading woman of the Jeanne Theatre Stock company, Milwaukee, survives.

Julia Ruckmaster, sister of Mrs. Klara Jones, known on the stage as Klara Masters, died recently in Alton, Ill.

George W. Devo died at his residence at 104 West Ninety-sixth Street on Jan. 21. He appeared in New York in A Bit of Scandal, in Old Kentucky. The Last of the Hohans, and The Rebel. He supported Andrew Mack in Tom Moore, and toured Australia with him. In 1906 he acted in The Earl of Kenmare and succeeded George Fawcett in the role of Sir Bill in William Faversham's production of The Squaw Man. He leaves a widow, Mattie Snyder, daughter of Mr. and Mrs. B. Snyder. Funeral services were held at his late residence on Jan. 28.

Mary Louise Thomas, mother of Walter Thomas, died in Birmingham, England, on Jan. 1. She was sixty-four years old and had resided in England since the death of her daughter, seven years ago. Her burial was in Astor Manor Churchyard.

Elmer O. Packard, proprietor of the Orpheum Theatre in Brockton, Mass., for the last twenty-five years, died at his home in that city on Jan. 24 of pneumonia.

Conrad Loree, long a prominent member of the Hofburg Theatre company in Vienna, died in that city recently. Born in Prossnitz in 1858 he studied law at the University of Vienna, but early preferred a stage career and joined the Hofburg claimed his services in 1888 and he had played there ever since.

Florence St. John, a well-known operetta singer and actress, died in London Jan. 30, aged fifty-seven. She studied grand opera with

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

NO one will for a moment deny that motion picture drama, with the vast influence it is capable of exerting on humanity, should be inspired with an elevating purpose. If picture drama is ever to become an established art it must be worthy of it. Art without a purpose is not art, and the purpose of art should always be for good. It has been with this object in view, perhaps without realizing it, that so many well-meaning people have sought to interfere with the growth of the new art, to the end that nothing of a base or harmful tendency shall creep into it. Their anxiety to preserve its purity of effect has frequently resulted in destroying or at least hindering its growth as an art, for they have seldom approached the subject from the artistic standpoint, but rather from the ethical and practical. The two viewpoints are not incompatible, however. Indeed, they are inseparable when rightly considered, since an art with a good purpose must necessarily be moral and beneficial in its influence. Hence it is not with any idea of combating the moral and educational motives of the ethical culture people in their efforts to direct and control the growth of motion picture drama, that they have been so strongly objected to by those who see the artistic side of the question. It is not that the motion picture art shall have no ethical or reformatory ideals, but that such ideals and art shall go hand in hand, one always dependent upon the other. This is the hope of those who think they see a great future for the photo drama. Unfortunately the ethical enthusiasts, with a few notable exceptions, have been commonly unable to look at the matter in this double light. They can see only the moral and practical, with no real conception of the artistic, and, what is worse, they have demanded the right to force their views on the rest of the public by arbitrary legislation or official dictum.

During recent years so many movements among thinking and half-thinking people have been promoted with objects that may be generally classed as uplifting, that it would be quite impossible to enumerate them. Societies with all sorts of wise or visionary objects have been formed. Some have approached their purposes with patient, thoughtful, and often scientific mind. Their work has been of vast benefit to mankind. Other movements and societies have been the result of hysterical and immature theorizing and they have accomplished little that is good and much that is bad. Naturally, too, the hysterical and visionary reformers have made the most noise. They have gone into their several movements with boundless enthusiasm—so boundless, indeed, that they have made themselves think that the future existence of mankind depended on their individual and asso-



ROBERT G. VIGNOLA,

Of the Kalem Egyptian Company, among the Pyramids.

ciated efforts. It has been mostly this class of social reformers who have conceived it their tremendous duty to "save" motion pictures. As soon as the films became popular and their great influence became apparent, the hysterical sisterhood and brotherhood crowded to the front, eager to take hold and direct. Regulating and directing is one of the passions of this class of people—the very ones, in fact, who stand most in need themselves of regulation and direction. Inspired by their blind faith in the importance of their purpose, they had no difficulty in persuading themselves that motion pictures needed the purging which they proposed to supply. And wise men, taken by surprise and being just a bit alarmed, listened and submitted.

But it was not particularly to discuss the hollowness of the claims of the uplift faddists that this week's Comments were designed. The question in mind was one of principles and not of persons. Granted that motion picture art should be inspired by genuine advanced ideals, the problem arises how best to harmonize those ideals with the healthy development of the art itself. This should be studied and settled by the producers themselves and not left to the arbitrary dictum of outsiders. Those who are making the art are the ones who are responsible to society and to themselves for results and they should not dodge behind others. Indeed, one of the worst features of censorship interference has been the habit of some manufacturers to depend on the censors for a moral and a civic conscience. A few of them have habitually skated on thin ice with the avowed excuse that the censors would not allow this or that to go if it was too bad. Things have been put into the films by certain makers that they would never have dared to produce if they themselves had been held responsible and strictly accountable. And sometimes these things have passed. Therefore let the film producers who are not already doing so come to a realization on their own account of what is proper and what is not proper for them to produce and then let them live up to that standard. To do this a little independent thinking will be required.

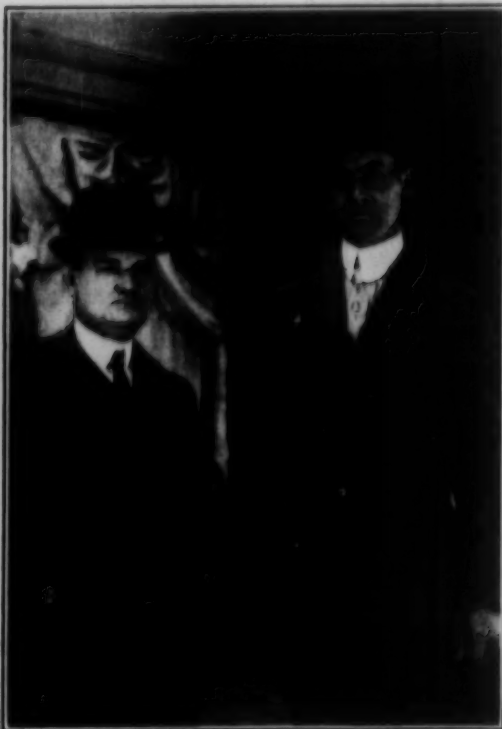
The kind of independent thinking which The Spectator would like to see all film makers employ is well illustrated by the kind of thinking that some of them are already doing. This latter class of producers, the most intelligent and most successful, too, by the way, depend on their own judgment of what is right and wrong for picture production. They seldom give the censors a thought, realizing that if they did they would be almost sure to forget the artistic ideals they are aiming at. At the same time they are not unmindful of their own duty to society. They want the art to become the great power

for good that it is undoubtedly capable of becoming and they want this power exerted in a way that will accomplish the most good. They are convinced that this can be attained only by perfecting the art itself as nearly as may be, and that when it is to be employed in furtherance of any great civic movement, for instance, the art itself must not be sacrificed, for to sacrifice the art of the pictures under any pretext whatever would weaken their power and render them inefficient for any influence for good.

This sort of reasoning is, of course, foreign to the minds of some uplift enthusiasts. Not knowing anything of art, nor caring anything for it, they see only the immediate effect of each scene and picture, or what they imagine is the immediate effect, in which they are more often wrong than right. A scene showing a consumptive patient being cared for without the modern precautions now practiced in the sick room is at once assumed by the excessive uplifter as a menace to society because people seeing it in the picture may go home and treat consumption in the same obsolete and dangerous way. They credit the public with no sense whatever, ignoring the fact that those of the spectators who know how to treat consumptive cases will at once recognize the picture scene for what it is, and that those who do not know the modern method of handling such patients cannot be harmed or affected one way or the other by the scene. So the unthinking uplifters would make the picture lie by calling the disease something else than consumption, which deceives nobody but themselves, injures the art of the picture and makes it absurd. How silly! Happily on sober second thought, the New York censors reconsidered their first decision in regard to the consumption feature of the Falling Leaves picture referred to last week in these columns, but the fact that they came so near to making the ridiculous change shows the danger always to be apprehended. In a similar way they argue in their peculiar fashion that the apparent commission of crimes in the pictures causes spectators to go out and commit those same crimes. This is also a favorite police argument based on the false theory that we can teach people to avoid evil by keeping them in ignorance of it. Again how silly!

Picture producers who keep close to an artistic ideal coupled with pure motives, who realize that art must always be harmonious and based on truth, and who take for their restricting guide the public pulse, being careful not to shock or outrage public taste or prejudices, will not go far wrong.

The United States Supreme Court has recently decided



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a case by which the rights of owners of patents to control the same to a sweeping extent are confirmed. The decision is alleged in some prints to have a bearing on motion picture affairs, in view of the allegations that have been made that the film business as organized is in restraint of trade. The Spectator recalls, by the way, that he himself handed down a decision two or three years ago to the effect that the avowed object of the patent laws was to give the inventor a monopoly, and hence a monopoly based on patents was not only legal but right. If the Supreme Court has now confirmed this decision it is to the credit of the Supreme Court, isn't it?

But pleasantry aside, The Spectator has never been able to work up much indignation of soul over the monopoly and trust question when applied to things other than necessities. The baseball trust, over which a spasm is now under way, the theatrical trust and the motion picture trust, if you desire to call them by that name, have been of undoubted benefit to sport and art in their several fields, long haired anarchists to the contrary notwithstanding. One shudders to think what the picture business in America would have been if it had not been for the systematic organization that was evolved out of chaos by the Motion Picture Patents Company. Under the orderly restraint that was imposed (irksome only to the irresponsible and inartistic outlaws) the art has been fostered and its progress made possible to a degree unknown anywhere else in the world. Even the producers in Europe that have shown artistic improvement have depended on America for their reward. So strong has been the position of the Patents Company licensees, with their policy of competition as to quality but no competition as to prices, that the independent companies were naturally impelled to organize along similar lines and their success has been due to this organization more than to anything else. And the maintaining of prices for films has in no way injured the picture public who still see the exhibitions at the same old five and ten cents, with many exhibitors growing rich at those prices.

Recurring to the recent Supreme Court decision and to the proposed legislation in Congress to limit the extent to which owners of patents can impose restrictions on the use of those patents, it is possible that the conditions referred to do not apply to the motion picture situation so much as some people think, although before "handing down a decision" on this point The Spectator would wish to look up the authorities, etc., etc. The case decided by the Supreme Court involved the right of the manufacturer of a mimeograph machine to require users of the machine to purchase unpatented supplies for it only from the mimeograph company. Just where this restriction is similar to restrictions imposed by the Patents Company may not be altogether apparent, as the Patents Company, rightly or wrongly, claims patents on cameras, exhibiting machines and perforated films which are the only things it seeks to control. These patent matters seem in a way to be settled before long, but however they are settled The Spectator for one will regret the day, if it shall ever come, when the orderly restraint now exercised over the motion picture business will cease.

About a year ago The Spectator corresponded with several prominent picture scenario writers regarding the desirability of organizing a scenario writers' society, not for coercive purposes but for mutual benefit and ex-

change of ideas for the advancement of the scenario writing art. The project was abandoned because of the possible danger that it might be converted into, or at least be misconstrued as, a militant organization designed to wage war with the producers over the question of prices. It has always been the idea of The Spectator that compensation for motion picture story writing should regulate itself by natural evolution, and that it would be for the best interest of the art that this should be so. Nearly all the authors consulted felt the same way, but there were exceptions, and these exceptions, together with the difficulty of maintaining a national representative picture authors' association at the present stage of development, caused the dropping of the matter.

Since then there has been occasional mention of organizing the picture authors, and recently H. R. Wright, editor of the *Authors' Magazine*, and a few others in Pennsylvania have organized the Associated Scenario Writers of America, for which a charter has been asked of the court. The object of the society, as stated in the charter, is: "To protect the scenario writers of America; to take such legal steps as may be necessary for their mutual betterment, and to establish relations between the scenario writers of America which will be for their mutual good, etc." In commenting on the reference to "legal steps" as an indication of the association's main object, Epes W. Sargent declares that it does not appeal to him at all, and in this attitude The Spectator joins him. A business organization of picture play authors, conducted by correspondence, as it would have to be, could only be a farce, so far as exerting any effective influence is concerned, even granting that such influence would be desirable. On the other hand, a national organization for literary and art discussion may be possible and beneficial some day when picture authors are earning enough money to pay railroad fares to national conventions. In the meantime local social and motion picture art societies or clubs made up of picture story writers might not be impracticable and useful. New York writers could establish one very easily.

THE SPECTATOR.

## THE TOWNSEND BILL AGAIN.

Regarding the proposed Townsend bill to amend the copyright law for the protection of picture people from extortion, Representative Moon, of Philadelphia, is quoted as follows:

"It was never the intention of Congress to place in the hands of any man the power to force the theatre owners and the film makers to pay many times their receipts for having violated a copyright which they had no means of knowing existed. Yet as the law stands to-day this is exactly what can be done.

"A story is written and copyrighted and the right to publish sold for, say, \$50, and the author is amply paid. That story, while of no particular literary merit, may suggest a scenario available for a moving picture film. The film maker has no means of knowing of the existence of a copyright in the story. Suppose he makes fifty reproductions of the film and that each is used for one week with six performances daily. The person who may have purchased the copyright for just such a purpose can, under the present law, collect something like \$90,000 as penalties for the violation of his copyright.

"The proposed amendment to the law provides for one penalty only, provided—and that provision is the important feature—that the defendant had no knowledge of the existence of the copyright and no means of obtaining the same. It is also essential that he cease to



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reproduce the copyrighted story upon proper notification, unless he may make satisfactory arrangements with the owner of the copyright for the continuance of the production. Instead of injuring the owner of a copyright the amendment will have a tendency to benefit him, as the maker of a film will certainly rather pay a royalty than destroy work which has involved the expenditure of hundreds of dollars."

## RELiance TO PUBLISH AUTHORS' NAMES.

Another step in the direction of favoring the authors of photoplay plots has been taken by the Reliance Company. Hereafter the names of the authors will be given on all Reliance films and in the advertising matter. This new rule will not operate, of course, on films already made but not issued. The Reliance Company figures that by recognizing all picture play writers in this way they will be encouraging more careful work and will attract the best stories of the best writers—the stories, in short, of which the authors have some reason of being proud. With this added incentive and the higher prices now offered for strong picture plots the Reliance Company should secure very nearly the pick of the market.

## NEW KINEMACOLOR THEATRE.

Mendelssohn Hall, West Fortieth Street, now used for the Kinemacolor exhibitions, is to be replaced by a twenty-two story office building, with a new Kinemacolor Theatre which will occupy the Forty-first Street front and four stories of the new structure. The new Kinemacolor Theatre will be unusual in construction and specially arranged for moving picture displays. The seating capacity will be 1,400, the orchestra seating 600. Every seat will face the screen, which will be on the Fortieth Street wall, no stage being provided. A pulpit will be used by the lecturer. Much space thus will be saved, and every seat in the house will command a good view of the pictures. Instead of two or three aisles there will be seven on the orchestra floor. The entrance will be in Forty-first Street. There will be an balcony and a promenade and a tea room will be constructed. The general Kinemacolor Company offices will be on the fourth floor. The theatre is to be opened early in October, with the color-films of Sarah Bernhardt, and \$5 prices will be the rule of the house.

## SELIG TRIUMPH ABROAD.

The Selig production of the *Discovery of America*, a mammoth three-reel picture not yet seen in this country, has made a hit in England, the news of its success being considered of so much importance that it was exhibited across to the American press. The original scenario presented by Spain to the Columbian Exposition in Chicago in 1892-3 were used in this production.

## AN UP-TO-DATE PICTURE HOUSE.

The manager of Surprise Theatre, South Bend, Ind., publishes an attractive illustrated booklet each week giving descriptions of the principal films booked for each day of the week. Where Mison's reviews are available they are used in place of the bulletin descriptions, credit being given to THE MISON. The house uses Selig Company films, and the excellence of its advertising policy indicates equally wise house management.

## LETTERS AND QUESTIONS.

Answered by "The Spectator."

"M. A. M." of Boston, feels encouraged to write again because on two previous occasions The Spectator commented on her letters "as if amused." This may be true, although at this moment The Spectator cannot recall the comments and can only recall "M. A. M." by the similarity of the initials to a certain state of mind that is sometimes alleged to exist with relation to a noted institution—also of Boston. However, this has nothing to do with the present case. "M. A. M." thinks the picture stories "are getting poorer"; because the companies "are not willing to pay good prices" and refuse "to give the authors credit," and that they prefer "to make up their own stories to save money." The Spectator thinks "M. A. M." is all wrong on these propositions. Stories are not getting poorer; they are getting better. The difference is that "M. A. M.'s" appreciation of the stories is more discriminating. (2) The companies are gradually increasing their pay for stories, which is exactly as it should be. Too much increase all at once would make some writers The Spectator knows of, dizzy. (3) No company worth existing makes up stories to save money. If they do it at all it is because they think they get better stories that way.

Herbert Gorman, of Springfield, Mass., finds this difference between stage and picture acting, especially in reference to historical subjects:

One always thinks while watching a play that includes historical characters of the actor beneath the wig and paint. We can't get away from the artificiality of it. In the pictures it is different. We can more readily imagine the veritable Napoleon, the actual Ruskin, the flesh and blood Dante. The actors do not obtrude on us so as in the spoken drama. The moving picture destroys the mimicry of it in some intangible way. We are not concerned with the actors, but with the story and the characters in it. No artificial lights and swaying curtains disturb us. It is actual scenery and goes a long way towards making us accept the characters as actual.

Evidently Mr. Gorman has a discerning mind. Motion pictures, as The Spectator has pointed out many times in the past, are more effective in representing real life than the stage by any possibility can be, and yet there are some companies and players that still persist in destroying the charming illusion of reality in picture scenes by playing to and for the camera in ways that tell more plainly than words: "This is only acting."

G. E. Hyde, Pittsburgh, Pa.: Lois Weber is still appearing in Rex pictures. There are two Rex producing companies—one headed by Lois Weber and the other by Marion Leonard. You have merely happened to see the Leonard films recently.

"C. F. E." of Washington, D. C., commends THE MIRROR for exposing the scheme of a certain scenario editor, to collect money from scenario writers, and adds: "THE MIRROR is also an excellent authority on the drama. I never go to New York to see the plays without first consulting THE DRAMATIC MIRROR."

"J. F. C." of New York: There are about 12,000 picture houses in the United States. There are twenty-two American film producing companies, not including the unestablished companies that have been producing for the National. About \$10,000,000 is invested in America in film producing and manufacture. Salaries paid to players in America range from \$30 per week to \$300. All these figures are estimates and not guaranteed to be accurate.

"Constant Reader," Springfield, Ill., offers a pertinent criticism of many pictures because the makers in their eagerness to have their settings complete in detail, overdo the thing and overload the stage. "This applies," says "Constant Reader," "particularly to society pictures and those in which artist life is supposed to be depicted. Lavish scenery, furnishings, etc., are all very well, but in my opinion there is not enough good taste displayed." And in The Spectator's opinion, too. Cramping two or three vanloads of rich furniture and other showy articles into a scene to give an atmosphere of luxury, is, as "Constant Reader" calls it, vulgarity.

"E. M. L." of Syndall, S. Dak., criticizes G. M. Anderson of the Western Essanay for appearing in so many films and for being stagey. "Mr. Anderson's acting is good," says "E. M. L.," "and if he would drop that self-estimated mannerism of his, his work would be much more pleasing to the general public." Well, all players cannot please everybody and The Spectator is free to admit that there are some things about Mr. Anderson's acting, like a great many other players, that he, too, doesn't like. But there are other things about him one cannot but admire. He is forceful, for instance, and his picture productions almost always show it in story and manner of presentation.

"M. B. F.," Jacksonville, Fla.: Your question about the Biograph player cannot be answered except to say that she has been with the Biograph off and on for two or three years.

Daisy Weacott, Albany, N. Y.: When a company produces three or four films a week, like the Edison, it is

impossible to have your special favorite work in each one. The leading women of Biograph, Edison and other companies often appear unattractive because their parts call for it. It is the mark of a true artist to sink one's personal appearance in the character portrayed, and when a pretty woman does this she is to be praised for her courage.

Clarence Bloomfield, Winchester, Ky.: The leading lady in Who's Who (Vitagraph), was Lottie Pickford. The address of The Moving Picture News is 30 West Thirtieth Street, New York city.

Marion Smith, Chattanooga, Tenn.: Jack Halliday was the lead in A Timely Lesson and A Poor Relation, both Lubin films.

Laurette Stone, Weehawken Heights, N. J.: The leading man in The Locket (American) was Warren Kerrigan. The Kalem Company had not at the time you wrote released any film in which Eileen Errol appeared. The first picture in which she appears was issued March 15, The Belle of New Orleans, and the next will be A Bucktown Romance, March 22.

The following readers are informed that their questions have been answered recently or are answered elsewhere in this issue: Henry Schmidt, Reading, Pa.: "George," Buffalo, N. Y.; "A. F. G.," New York city; "Pat," Pittsburgh, Pa.; "W. F.," Shamokin, Pa.; Clara F., Cleveland, O.; "B. C.," Altoona, Pa.

Miss "A. J.," New York: The city lover in The Blacksmith (Lubin) was played by Burton T. King. The villain in Essanay Western films is Brinsley Shaw. The part of Harry in General Daft (Lubin) was played by Jerold T. Hevenor.

"W. S. M.," Philadelphia, Pa.: (1) The Comet Company is no longer producing. (2) Italia pictures are not now being imported for release by the Sales Company exchange. (3) The Yankee was succeeded by the Comet. (4) Cannot inform you what company Anna J. Lehr is with. (5) Don't know where in Philadelphia or any place else National films are exhibited. (6) The address of The Moving Picture News is 30 West Thirtieth Street, New York.

"M. P. Enthusiast," San Francisco: Because you saw an actor and an actress go into a theatre and see a performance does not indicate that they are married. The child in A Child of the West (Essanay) was played by Miss Todd.

Irene H., Galveston, Tex.: The name of the leading man in Dad's Watch (Essanay) is Mr. Scott. We are not informed as to his full name.

"M. MacF.," Philadelphia, Pa.: (1) The Cure of John Douglas was a Lubin film. (2) The actor who played with Francis Bushman in Her Boys (Essanay) was Bryant Washburn. (3) The Governor's wife in The Antique Ring (Lubin) was Gracey Scott. (4) The girl in The New Cook (Bison) was Ethel Grandin. (5) Don't know what Owen Moore is doing, nor where he is.

Florence McKinley, Springfield, O.: The giant in Jack and the Beanstalk (Edison) was Harry Eyrting. (2) Yale Boss is still with Edison. He was recently seen in The Yarn of the Nancy Bell. (3) John Cumpron was last with the Imp Company.

E. Walling, San Francisco: No, Bessie Learn never played Simplicity in Lover's Lane.

F. H. McMahon, Revelstoke, B. C.: The leading lady in The Captain's Bride (Edison) was Mabel Trunnelle.

V. M. Green, Austin, Tex.: (1) Joseph Graybill played the secretary in The Silent Witness (Thanhouser). (2) There is no actor regularly employed to play opposite Marion Leonard in Rex pictures. (3) The girl in Billy's Surrender (Powers) was Lurline Lyons. (4) The girl in Actors' Hearts (Pathe) was played by Martha Spler, probably. (5) No, Gladys Fields is not with Powers.

"X. Y. Z.," of New Orleans, has written thirty scenarios and has never had one accepted, although he claims one of his plots was used by a company after rejection. Even that may have been a coincidence. If he has written thirty and sold none, there must be something wanting in his idea of what a picture story should be. One complaint he makes is legitimate. He says that some companies in sending back scenarios fail to return the synopsis. There is no excuse for this, and no reputable company will knowingly do it.

Frank E. Johnson, of Chicago, has two kicks and a boost that he wants to deliver, which for want of space we are obliged to condense. First, he objects to the palpable attempt of a very few players to get publicity by having their friends write to the papers asking questions about them in certain pictures. He picks out two cases, already perceived by The Spectator and to a certain extent headed off. Kick number two is that the Vitagraph in its bulletins sometimes features the portrait of a player in a film who is not the lead. He instances Her Last Shot and The Picture Painter. His boost is for the Biograph actor who played the lead in Failure and whom

Mr. Johnson considers "the most finished actor in the moving picture world."

"F. M. H.," of Washington, D. C., is very much cut up over the comment made by "Melles Admirer" a short time ago, in criticising Maurice Costello as always seeming to say: "I am Costello. Look at me!" "F. M. H." calls this "crazy" and "unjust to a perfectly splendid actor," who is "in a great many persons' estimation the best in the business," and "almost ideal." This ought to console Maurice for the rub given him by "Melles Admirer." "F. M. H." gets back at the Costello critic by disagreeing with the latter's fine opinion of William Clifford. "I never heard of any one who likes him much," says "F. M. H.," all of which goes to show how earnest a picture fan can be in his or her likes and dislikes.

"M.," Birmingham: "Yes, Dorothy Phillips, formerly of the Essanay Eastern company, is now playing Modesty in Everywoman."

"Interested Reader," Marquette, Mich., asks: "Will you be kind enough to give me the correct pronunciation of the name 'Taliaferro.' I have heard it pronounced just as spelled; also 'Tollifer' or 'Tolliver,' and then again 'Ta-la'-fer-ro,' with the accent on the second syllable." A common English pronunciation of the name is "Tolliver," but in America it is correctly pronounced as written, with accents on the first and fourth syllables, thus: Tal-a'-fer-ro. (2) Biograph players' names are not published.

"S. A. A.," of Willimantic, Conn.: That pleasantry about Biograph players being numbered was first perpetrated in this paper a year ago, but it will not avail you in getting The Spectator to give you any information about them.

## SYSTEMATIZING SCENARIO CONSIDERATION

The Edison Kinetograph Department has mailed a set of instructions to all scenario writers on the company's list. As the rules are of importance to picture play writers generally, the Edison letter is reprinted here in full:

In view of the large number of plots submitted to us, we find it necessary to adopt certain rules, as follows:

1. Each plot must be submitted in scenario form and accompanied by a synopsis, not exceeding two hundred and fifty words in length, in which the essential points of the plot are clearly set forth.
2. Scenarios must be typewritten, on one side of the paper only, and preferably on letter size paper about 8½ x 11 inches.
3. A stamped addressed envelope should accompany each scenario. No loose stamps should be sent.
4. If the plot sent is not original with the author the source from which it is taken must be plainly stated. No consideration will knowingly be given to an infringement upon a copyrighted book, magazine story or play, and it should be clearly understood that the penalty for such infringement is severe.
5. No acknowledgment will be made of the receipt of a scenario.
6. Due care will be used in handling scenarios, and, if the conditions above noted are complied with, in returning those rejected. We disclaim, however, all responsibility for their safe keeping or return.
7. Our prices for scenarios vary in accordance with their value to us. The author may, if he wishes, note on a scenario his own price, in which case it will be considered on that basis.

Yours very truly,

THOMAS A. EDISON, Inc.  
Kinetograph Dept.

HORACE G. PLIMPTON,  
Manager Negative Production.

## GUARDING CHICAGO MORALS?

The cop who guards the morals of Chicago by censoring motion picture films, reports through the Chief of Police of that city that in 1911 he condemned 16,211 more feet of film than he did the year before. As the public of Chicago cannot see the condemned pictures, it has no means of knowing how really and truly horrible the offensive pictures must have been. Outsiders, however, who have seen much of the condemned stuff and have not yet gone to perdition, are inclined to laugh in their sleeves at poor, deluded and deceived Chicago. It is sufficient to note that one of the excluded pictures was the Biograph masterpiece, A Blot in the 'Scutcheon, from Browning's great dramatic poem.

## GAUMONT IN SALES COMPANY.

It is announced on official authority that hereafter all Gaumont releases will be put out through the Sales Company. The number of releases and the release dates have not been settled, but will be taken up Thursday and decided.

This action of admitting an additional company of repute to the Sales Company organization, it is admitted, is a wise, tactical move. Although it increases the number of releases for the Sales Company theatres to absorb it gives them opportunity to secure a generally higher grade of service. Inferior film production will of course suffer, but it will be their own fault for being inferior. The excellence of a service should not be made to suffer merely to support unworthy production.

## THE DAYTON CONVENTION.

Great expectations are entertained regarding the coming convention of the Motion Picture Exhibitors' League at Dayton, O., March 26 and 27. The Ohio State League extends a warm invitation to exhibitors from all parts of the country to attend.



## FOURTH REVIEW CONTEST

THE MIRROR review contests continue to attract an increasing number of contestants of marked ability as will be noted from the published reviews of the prize winners. The fourth contest closed March 15 and the fifth opens March 21. After that date the contests will be monthly instead of semi-monthly, owing to the pressure on space for the publication of the winning reviews and the accompanying announcements and comments. Following are the winners of the fourth contest:

First prize—Albert E. Johnson, 902 North Broadway, Los Angeles, Cal.  
Second prize—Kenneth Spencer, 1131 East Sixty-fourth Street, Chicago, Ill.  
Third prize—A. Grah, 1631 Francis Street, Philadelphia, Pa.  
Fourth prize—Miss A. V. Gerber, 2041 Arch Street, Philadelphia, Pa.

The "honorable mention" list, as announced heretofore, is confined to twenty names, and these are as follows, in alphabetical order:

Augustus C. Bonenante, Boston, Mass.  
Robert M. Cronka, Terre Haute, Ind.  
J. R. Clemens, St. Louis, Mo.  
Herbert A. Gorman, Springfield, Mass.  
Alexander Hill, Lexington, Ky.  
John L. Hepper, Poughkeepsie, N. Y.  
Harold F. Jarvis, Buffalo, N. Y.  
Blanche L. Kibbe, Norfolk Downs, Mass.  
Charles R. Krutch, Knoxville, Tenn.  
Emily McCarthy, Rochester, N. Y.  
M. H. Maloy, Washington, D. C.  
Ottilie Meury, Brooklyn, N. Y.  
M. Meury, Brooklyn, N. Y.  
Herbert T. McCann, Baltimore, Md.  
O. H. Roemer, New Orleans, La.  
Frederick J. Smith, Binghamton, N. Y.  
C. B. Scott, Brooklyn, N. Y.  
William Thomas, Jr., Philadelphia, Pa.  
John E. Todd, Salt Lake City, Utah.  
Charles R. Wilhelm, Chicago, Ill.

First Prize—Albert E. Johnson.

**Her Last Shot (Vitaphone, Feb. 21).**—The sins of picture-drama are many, but one stands out oftener than others. This is falsity of background and atmosphere. No matter how good the story or acting, the spectator cannot help tempering his interest with the certain knowledge that it is all make-believe. In this film the directors have succeeded in leaving this dead weight behind. From the moment the homesteader (Maurice Costello) counts out to his wife (Julia Swayne Gordon) the few cartridges on going out to work for the day, taking but three himself, one feels the hardships and danger of pioneering. Then come the Indians to attack the homesteader's cabin—Indians true to Minnesota and '89. The wife, left at home with the baby, holds them at bay until, alas! there remains but one cartridge. If she can't shoot as realistically as a pioneer's wife is expected to, it is her only fault in this piece. Even before the story reveals the use to be made of this last shot, one feels how precious it is as an escape from the impending savage torture. Although her characterization is all that could be desired, the point was prepared for somewhere in the beginning. She uses it on the baby. Then comes relief from a surveying party, and all is well, for she has missed. Rarely in pictures does one find it so hard to distribute the laurels. It is a good story, told without a single false motion.

Second Prize—Kenneth Spencer.

**How States Are Made (Vitaphone, March 9).**—In this film the Vitaphone offers one of the most thrilling and instructive Western pictures released in many months. It portrays the struggles of a settler and his wife to win a home for themselves and their daughter by stirring pictures of the race for land in the "Cherokee Strip"—now part of Oklahoma—in 1892. Her daughter sick and her husband wounded by a ruffian whose attentions she had repulsed, the wife, undaunted, makes the race on horseback. She races with the ruffian for a choice claim, and beats him back to the registry office. Her child and husband recover, the ruffian is arrested and the family begin the development of their homestead.

By his settings the director indicates the immensity of the virgin plains. The acting reveals the indomitable spirit of the men and women who conquered them. These two things strike the keynote of the story and cover the triteness of the plot. Scenes showing the homesteaders at the starting line with their nondescript vehicles are remarkable for their invention. One scene in which the landseekers shoot into view above a ridge a quarter mile away and race down a slope toward the camera, horses plunging, wagons swaying, dust flying, raised spectators from their seats.

A short sub-title at the beginning of the film telling the date of the race and that it marked the birth of Oklahoma would have made clear the historical character of the story.

Third Prize—A. Grah.

**You Remember Ellen (Kalem, March 4).**—Naturalness of acting and perfectly sustained interest to the very end of the story are features of this splendid Irish love story.

Ellen was the lovely comfort of her aged parents and the light of their humble cottage. A stranger, passing that way, saw and loved her. They were wedded and went to live in a neighboring cottage. Hard toil only made their affection stronger.

When William, several months later,

said they must seek their fortune elsewhere, Ellen agreed, though parting with her parents was hard.

After several days they came to a great castle. "We'll stop here for the night," said William, knocking on the door. And when they entered, behold, the castle belonged to him and simple Ellen was Lady of Noona Hall!

The real valleys, hills, streams and roads of Ireland which form the background are no more real than the people.

The story thrives with love, but nowhere is it permitted to—in common parlance—"sleep over." The depiction of Ellen's aged parents is also exquisitely natural. The whole story is made so splendidly real that you feel it. In the audience where it was viewed there were happy tears in many eyes at its close—and they weren't all Irish eyes either.

The scene where the young pair approach the castle in a driving rain storm, absolute faithfulness to Moore's poem being preserved even in this detail.

Fourth Prize—Miss A. V. Gerber.

**Through Flaming Gates (Kalem, March 3).**—Miss Leonard's superb acting, supported by a well-chosen and efficient cast, and a director's regard for correctness and minuteness of detail, lift this film from the commonplace. The theme is the old one of a mother, in pursuit of pleasure, neglecting her duty. Again she is the wife of the ever-busy physician, whose professional duties interfere with her social plans. She yields to the temptation to attend a ball, leaving her child alone in the house. Returning to a burned-out room, and finding the child gone, her mind weakens; but through her husband's judicious method of returning the child, who has been rescued by firemen, the wife's reason is restored. This difficult piece of acting is excellently handled by Miss Leonard. If one excepts a bad gesture of the maid's, incorrectly made with the hand nearer the camera,

by Elizabeth Barrett Browning. As a child-labor subject, the producers feel they have gotten together something that will live and work tonight. It is released Tuesday, April 16, in two reels. It is by Thanhouser's "Can You Forget Me?" series. The Thanhouser "Gladys" Carmichael in two reels is also promised soon.

In New Orleans.

The Great Northern Special Feature Film Company has moved its office from 1 Union Square to 45 East Fourteenth Street, taking its old quarters too small to accommodate its rapidly increasing business. The company will occupy a suite of office rooms occupying the entire floor.

Sammy Mann.

A big sensational feature in The Turn of the Tide, a sensational dramatic subject from the Chinese studio of Keanany, is a fatal collision between an automobile and a train. It is one of the most realistic features ever portrayed, and the effect is wonderful. The train is running at a high rate of speed when a big racing car, dashing toward the tracks, strikes the train squarely. The auto explodes, killing the chauffeur and his mechanic, and leaves nothing but a burning pile of rubbish in the wake of the disappearing express. This sensational feature-film is booked for early release, and will undoubtedly cause a world of comment.

One of the cleverest and most startlingly original dramatic subjects the Keanany company has released in months is The Cuckoo, booked for April 18. The story is based upon a legacy left a young girl by an old man whom she has befriended. After his death she receives his belongings—nothing but an old clock and a battered watch. A cryptic message at last tells her of a false bottom in the chest and there she finds a fortune in bonds and money.

Mr. G. M. Anderson, director of the Keanany Western company, has never been seen to more excellent advantage than in The Indian and the Child, a beautiful Western drama booked for release in April. Mr. Anderson plays the role of the Indian, and

two-reel film, and in the second reel captures the tricks of crooked gambling.

Overstepping Tactful for Death.

Monroe, Cohen and Margolis, who acquired the Canadian rights to the Dandy film, are charged with having overstepped their authority in making arrangements for their exhibition in Nova Scotia. This territory having been acquired by Gessner Meyer, Frank Winch, accompanied by Theodore Edwards secured the arrest of Mr. Cohen on a charge of receiving consideration and money under false pretenses. Mr. Cohen was subsequently released on cash and furnished. The performance of the Dandy was not interrupted as the Montreal Film Company did not consider the management a party to the deception.

### PERSONALITIES OF PLAYERS

**PLAYERS** and other responsible persons connected with motion picture producing companies are invited to send stories of interest to THE MIRROR to be printed under this heading. Contributions must be signed by the contributor, not for publication but as evidence of good faith.

**NORMIE NAUGHTON**, formerly a member of the Lubin Stock, leaves for Paris, France, to join the Pathe French company.

**ROMAINS FIELDING**, of the Western Lubin company, while rehearsing in a Western Mexican picture recently in Douglas, Ariz., saved a baby's life. The child had walked under the horse's legs and Fielding showed his expert horsemanship by seizing the baby by the dress and dragging it from danger.

**HARRY KELLY** is now directing the Western Lubin productions and reports that he has some big ones under way.

**BLISS MILFORD** is one of the most valuable players in the Lubin Stock, her work showing a wide range of characters. She was Lillie Hexam in Eugene Wrayburn, adapted from "Our Mutual Friend." She was the maid in Freeling Auntie and in John Brown's Heir, and she was the sweetheart in Logan's Babies. Before going into pictures, Miss Milford had a stage career of some distinction. Mynona records show that she was in the cast of The Candy Shop and in the two David Higgins plays, His Last Dollar and Captain Clay of Missouri.

**BERT BRACKEN** is now directing for the Melies Company under the personal supervision of Gaston Melies, head of the company.

**MACE GREENLEAF** has lately joined the Lubin forces having closed his engagement with the Solar.

**CLARENCE ELMER** is one of the latest additions to the Lubin Stock. He was formerly in dramatic stock in Oakland, Cal.

**PEGGY GLENN**, who was for a while a popular Lubin player, is now in vaudeville.

**EUGENIE BESSERER**, of the Selig Western Stock company, who not so very long ago suffered for several weeks from a broken leg, the result of a strenuous attempt to secure a certain effect in a marine production, is on the hospital list again, this time with a wrenched ankle, and, strange to say, the wrenched ankle was caused by a second attempt at the "effect" which resulted in breaking her leg. Herbert Rosworth, the Selig producer, had warned her each time not to attempt the effect in question, but in Miss Besserer's French blood runs the determination and ambition of her race and so she paid little heed to the advice of the producers. After the Selig studio's physician had pronounced the second injury only a badly wrenched ankle, Miss Besserer made the statement that she would again attempt the desired effect as soon as her ankle would permit. Such is the temperament of the picture actress. In their quest for realism they often-times allow their ambitions to overshadow the director's good judgment.

### Invitation to Exhibitors

Exhibitors from out of town, when visiting New York City, are invited to make their headquarters at the office of THE MIRROR, 145 West 45th Street, south floor, in the heart of the theatrical and motion picture district. THE MIRROR has an established post-office service of its own, with a competent clerk in charge. Mail can be addressed in care of this office to be called for. Stationery and facilities for correspondence are also at the service of its friends and patrons.

## CONDITIONS OF CONTEST

Present Contest (No. 4) Closes March 31  
Thereafter Contests will be Monthly

THE MIRROR is giving four prizes twice a month during March and thereafter monthly, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: \$5 for the best; \$3 for the second best; \$2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, licensed and independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends March 31.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

The picture can be said to be perfect from the viewpoint of position and gesturing. Not only are the positions technically correct, but they are artistic, and the acting and gesturing are so expressive as to permit the director to eliminate leaders. The details are carried out to such a nicety that some of them will not be appreciated by the average audience—such as the picking up of a fragment of burned curtain to be used as a sample in the refurbishing of the room. The accidental skidding of one of the engines in coming from the firehouse adds a realistic touch to the picture.

### MANUFACTURERS' ANNOUNCEMENTS.

Kyer Returns with Feature Films.

Mr. Keiserstein, of the Superior Feature Film Company, of New York City, has just returned from an extended trip in Europe. While abroad, Kyer visited important film centres of the continent, including London, Paris, Berlin, Vienna, etc. He has purchased several feature films, the names and nature of which will be given publication within a few weeks through the columns of THE MIRROR.

Rights for Bernhardi and Rejane.

John D. Tippitts has left New York for a tour to Mexico, Cuba, Porto Rico, and the West Indies in the interests of the films showing Bernhardi in Camille and Rejane in Sans Gene, whose North American rights are owned by the French-American Film Company, of New York. So many inquiries for the rights in these countries have been received by the French-American Film Company that it thought best to send Mr. Tippitts to negotiate with the numerous bidders on the ground.

"Cry of the Children" by Thanhouser.

While the whole country is discussing the Lawrence strike and the removal of "kidnapping" of the strikers' children, Thanhouser announce a timely feature in The Cry of the Children, after the poem

it is said gives the character gripping impersonation. He is well supported by a picked cast, and the little girl sharing leading honors is a splendid actress of great natural ability.

Two Alkali like comedies are coming in April from the Keanany Western company.

Thanhouser Announcements.

Some prominent New York students of sociology were permitted by the Thanhouser company to visit their studio last week during the filming of the Elizabeth Barrett Browning poem, The Cry of the Children. This is considered by many the greatest child labor epic ever written. It is suggested that exhibitors showing this film make capital of it by inviting leading sociological students in their localities to see it, and getting it before the friends of social uplift generally. The picture is in two reels, released Tuesday, April 16, and because of its nature is expected to "make a noise" in all parts of the country.

In The Girl of the Grove, released Friday, April 18, the Thanhouser players believe they have put over a dramatic story, par excellence. It is a "made-in-Florida" issue.

Vitaphone Releases.

Vitaphone releases for the last half of March will be as follows: March 16, Sunset or Her Only Romance; March 18, The Black Wall; March 19, The Old Silver Watch; March 20, The Two Penitents; March 22, Mr. Bolter's Infatuation; March 23, The Winding Sheet; March 25, The Cave Man; March 26, The Forgotten Dancing Pumps; March 27, The Governor Who Had a Heart; March 29, The Haunted Rocker; March 30, She Never Knew.

Canfield, the Gambler.

The Champion Film Company has produced a film giving the life story of Kid Canfield, the gambler. The picture is said to carry a moral with it, as it shows the reformation of the noted gambler. It is a



## Reviews of Licensed Films

**The Patent Housekeeper** (Edison, March 9).—There is no doubt a valuable suggestion in this film to tormented housewives and vexed families ruled by their cooks, and if it can set some progressive inventor to thinking it will not only have succeeded in making people laugh, but also have been instrumental in bringing a marvelous invention into the world, the successful demonstration of which, however, in this film is dependable upon trick photography. The cook of the family is found to be exceedingly annoying, and when the family undertakes to do their own work they find it as equally annoying as the cook herself, but their hopes are revived in an advertisement of Spriggs' Patent Housekeeper. It arrives in the form of a cabinet, and on the arrival of the master of the house dinner is immediately prepared by a sort of vacuum cleaner attachment that brings on food and dishes with surprising celerity.

**A Romance of the West** (Essanay, March 9).—In the telling of this well drawn and dramatic film, of Western life and character it was found necessary to use only one title, which obviously is a step forward in the construction and telling of a motion picture story, as the picture calms thereby in the vividness of its action and its realism. The story, which is not without strength and power from the character of the Western woman who refuses to give up her home to the survivors when they find that her house lies in the line of their operations, deals with the manner in which she kept them at bay at the point of the gun. The owner of the land and cabin was at length summoned and he commissioned men to tear down the shack, and when they retreated in fear before the determined widow and mother, the owner himself returned and began to destroy the building. In shooting the woman accidentally wounded her small daughter, sharpening a knife at a grindstone. The good will of the owner in taking the girl to the doctor, and his subsequent willingness to permit her home to stand, won her love. Arthur Mackley and Mrs. Mackley play the leading roles.

**An Episode of the Hundred Years' War** (G. G. P. C., March 8).—In this spectacular and wonderfully well managed film in colors that strike one as being especially artistic and convincing the spectator is shown the representation of the besieging of an old French town by the English during the period of 1840. The attack upon the walls is graphically shown; also the flight of a messenger to summon aid from the King of France. The French soldiers arrive, but are scattered and routed by the English.

**Small Trades in Havana** (G. G. P. C., March 8).—Basket making and hat making, together with other trades and arts of these people, is interestingly represented on this film.

**Hunter's Nightmare** (Pathé, American, March 7, Proctor's Twenty-third Street).—As a mirth provoking little travesty this would be hard to beat. It is so thoroughly suggestive and conceived in such excellent humor. After having listened to the reading of many Indian tales by his father Hunter goes to bed with his dreams that he and his little sister were out in the yard playing with their pet donkey. Two bold, bad Indians stole up and kidnapped her, and he gave pursuit on the donkey. He found her bound with a monstrous rope and boldly slew the big chief left on guard. Then there came a hot pursuit over the plain by the Indians, but terrible to relate, the donkey in the middle of the plain was seized with a bucking fit, and sent the children rolling down his neck. The boy hid his small sister behind him, and from a small insignificant rock peppered the Indians with bullets as they appeared, and they ceased to live with surprising regularity. The frightened Indians retreated over the plain with the small boy after them, and then father woke up to find a small boy tugging hard at his whiskers. A small boy was suddenly spanked, and as suddenly nestled back into his father's arms. The idea is old, but the treatment quite new.

**Starfish, Sea Urchins and Scallops** (G. G. P. C., March 7).—The life and habits of these sea animals is set forth in the highly interesting and valuable method that this producer is accustomed to use in presenting an educational subject of this sort. The titles and the entire presentation of the film show remarkable care and clarity of thought.

**Mother Love** (Lubin, March 9; Gane's Manhattan).—In this finely produced picture one is shown how the younger mother was made to realize the position of the older mother by a brief absence of her young son. She had met the older lady's son at a summer resort while there with her own small son, and their friendship eventually resulted in marriage. Once at home with the mother a jealousy began to creep in, and when the older woman became aware of it she decided to go away. She became a settlement worker in charge of the Penny Provident Fund. A little girl brought to her a locket that she knew to belong to her daughter-in-law. The child had found it outside a window in the cheaper part of the amusement district. On investigation she learned that the young son had followed an organ grinder and was being confined. The excited parents were called to the police station, where the younger mother learned the falsity of her position. Naturally, as the drama is antly constructed and presents a proposition which it proves, it is a convincing and holding play in itself, but the superior settings and exceptionally true acting make it doubly interesting, as well as a picture of much art and merit. May Buckley is most natural in the gradations that her role calls for, and is especially convincing in that she does not quickly jump at a point, as might easily have resulted in such a role. Mrs. Walters is the mother and the part is emphasized in this case, while Jack Halliday as the son and husband gives many sympathetic touches that add much to the interpretation of his role and the film as a whole.

**First Woman Jury in America** (Vitascope, March 11).—Much has been said and written on the power of a woman's smile, but it remains for this film to show us the persuasive qualities contained in the smile of a man. It was Mr. Bunney's well-known smile that did the work, and the ladies who succumbed were Flora Finch and Florence Ashbrook, who were rivals as to who should be the spokesman of the jury. They with other California ladies had been called to serve upon the jury by a young editor played by Earle Williams, who decided to test the new law of that State that jurymen could be women if the defendant so desired. The result is a highly humorous farce conception, that presents the possibilities of such a case in a highly entertaining and suggestive manner. When the young

man's attorney informs the ladies that the young editor was the first in the State to advocate suffrage he wins his point immediately. However, in the jury room, there arises a great disturbance between a maiden lady and an Irish washerwoman as to who shall be forewoman. The maiden lady wins out with the aid of the sheriff, but in revenge the Irish lady becomes a dissenter. She holds out for three hours, until the sheriff enters and transfers his smile to her. Then she relents, and the young man receives the blessings of the jury as well as their embraces. Much to the anger of the maiden lady, the Irish lady was the most demonstrative even if she was a dissenter, which would seem to prove that she had nothing against the man, but was a dissenter merely on principle.

**The Ranch Widow's Daughters** (Essanay, March 12).—Perhaps the most mirth provoking situation in this interesting and entertaining conceit is the elopement of the fat sister with her little, short lover, who got left in going back after her canary bird. The widow possessed nine daughters, and for some reason he would permit none to be wooed and won. Accordingly there was a wholesale elopement and they all met, with the exception of shorty and his fat sweetheart, at Curly Browne's saloon, where they were married before the traitor arrived with his gun. The widow's charms, however, soon silenced him and he was married to her, which might be termed hasty as well as unnecessary to the success of the picture. Augustus Carney plays the role of the lover who gets left and Arthur Mackley is the widower. While it is a funny sight to see the father followed by his many daughters and his troubles in keeping them away from their lovers, together with their elopement en masse, it is thought if the action at this point had been a little quicker and more varied the humorous effect would have been greater, as off-repeated action and numerous characters tend to deaden the movement.

**A Spanish Dilemma** (Biograph, March 11; Proctor's Twenty-third Street).—This farce concerns the efforts of two loving brothers to win the same fair senorita. Two separate daisies declare that she loves both the same and it seems to be the decision of fate, for when a friend suggests different methods to come to some conclusion the brothers prove an equal

match to each other in all contests set upon. They are equally adept at skillful shooting and dueling, but at length the cards decide which shall be the chosen man; but when they arrive to claim the lady it is found that she has given her heart and hand to the friend. The relationship of the two brothers is, of course, amusing and unique, but the composition as a whole suffers too much of other subjects recently put on by this company. It is, however, satisfactorily treated, though not overabundant in humor.

**The Engagement Ring** (Biograph, March 11).—The fun in the picture is derived from watching the rejected rival's attempt to make the successful chap appear not worth catching in the eyes of the lady. This he does by continually suggesting to the collector of the diamond establishment, where the other youth had bought the engagement ring on the installment plan, that he would never get his money, and when the youth does actually fail to make a payment the collector marches in to the young

lady and appropriates the ring. The youth, however, meets a friend, who evidently gives him a lead, and he proceeds to the diamond establishment to settle up. He procures the ring again and hastens back to his lady, who was fast transferring her affections to the rival, but the sight of his bankroll and the ring caused him to regain her affections. The story, as may be seen, is an amusing conceit, and there is no small amount of wit in its development. Perhaps one of its failures is that all the characters do not play with the pointedness and precision that go to make a snappy and mirth provoking tale.

**Pathé's Weekly**, No. 11, 1912 (Pathé, March 11; Gane's Manhattan).—The subjects contained in this weekly include the attempt to break solid ice on the Hudson River at Tarrytown by tugboats, men being able to walk almost on the edge near the boats; the disastrous fall from a parachute by Reichelt, a French flier, who attempted the descent from the Eiffel Tower at Paris. He was instantly killed by the falling

RELIANCE.

# RELIANCE

RELIANCE.

Saturday, March 30, 1912

## The Fur Smugglers

A tale of the Canada borderland, full of romance and sensational action with plenty of the big out of doors. This is another of the big feature pictures we are going to give you every week. Length, 1,000 feet.

Wednesday, April 3, 1912

## The Birthday Present

A bully good comedy crammed full of laughing situations and spirited action. Not a dull foot. Played by a star cast. Length, 718 ft. On same reel Natural History subject

## Lizards

Length, 268 ft. Shows the origin and characteristics of poisonous and non-poisonous lizards. Of exceptional interest.

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# BIOGRAPH FILMS

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Trade Mark.

RELEASED MARCH 18, 1912

## THE ROOT OF EVIL

A Child Averts the Purpose of a Despicable Villain

The daughter of a wealthy man has clandestinely married his secretary. Their secret is discovered by the man's confidential adviser, an unscrupulous, designing villain, who hoped to marry her himself, simply to obtain the father's wealth. Of course, he makes known his discovery, and is effusive in his sympathy for such a misalliance, delicately urging the father on to extreme measures, which resulted in his disowning his daughter and making a new will in favor of the adviser. In their new home, the young husband contracts an incurable disease, and five years after her departure from her father's home we find her the widowed mother of a small child. Meanwhile the schemer has more strongly ingratiated himself in the esteem of the father. The daughter in desperation makes a vain appeal to her father, but is repulsed. The shock, however, is too much for the old man, and he is stricken dangerously ill. His trusted servant feels that now is the time to effect a reconciliation and goes after the daughter. The adviser, fearing for his own chances, poisons the wine the doctor leaves as a tonic for the sick man, and his plan would have succeeded had not the little grand-daughter seen the act, and by imitating him poisoned the villain's own drink, thereby reversing the result of his design.

Approximate length, 900 feet.



RELEASED MARCH 21, 1912

## A VOICE FROM THE DEEP

(Farce Comedy)

Percy and Harold are rivals, and both take the object of their affections for an outting. Each tries to win the girl from the other, but while they quarrel another young man escorts her into the surf. Each blames the other for the affair, and during their argument Percy pushes Harold from the pier into the water. Harold at once conceives the idea of making Percy imagine he has committed murder by remaining out of sight under the pier. The imaginary crime almost drives Percy insane. What a relief he experiences when he sees that his victim turns up very much alive.

Approximate length, 500 feet.

## HOT STUFF

(Farce Comedy)

A cigar drummer comes to the village and is at once attracted by Hank Hawkins' sweetheart, who is in turn flattered by his attentions. Poor Hank is forgotten even by his sweetheart's folks, with whom the drummer makes quite a hit. A party is given at the girl's house, to which Hank does not receive an "invite." As the drummer is the guest of honor, he is master of ceremonies, hence when a suggestion is made to make some taffy, he insists upon cooking it. Hank views the festivities through the window, and, to get even, he does the pans of taffy, which they put on the window ledge to cool, with tobacco sauce. You may imagine the result.

Approximate length, 488 feet.

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of the apparatus to work, and the film clearly shows the accident and his seeming anticipation of coming danger. Since a film is such a vivid narrator of events, one might question the wisdom in exhibiting such a subject. Other interesting features include a ski contest at Davos, Switzerland; the result of a ninety-six-mile-an-hour hurricane at Newark, N. J.; a large fire at Houston, Texas, that resulted in a loss of \$5,000,000; the placing of a wreath on the tomb of Washington by President Taft; the advance styles in ladies' walking suits and afternoon gowns and a number of other equally appropos subjects of current interest from abroad.

**A Spartan Mother** (Kalem, March 11; Proctor's Twenty-third Street).—Not only is this a strong and virile little drama replete with dramatic and human situations of exceptional intensity, but it is also a most notable and spectacular war film that presents some most vivid battle scenes and the devastation and burning of an old Southern mansion. The acting is also of a high expressive order that brings out the power and sentiment contained in the situation at every point. The actress playing the role of the mother is deserving of much commendation for her striking character delineation and the sympathy she succeeds in arousing in the hearts of the spectator. The role of the son is likewise played with conviction and marked by ability to depict underlying thought. The news of his father's and brother's deaths while at war brings him home from college, and the mother sends him forth to war. He goes, but the battle causes him to return in fear to his mother's home. In line of the retreating Confederate forces, but destroyed by fire from the shells of the enemy. He finds her stunned by grief in the cabin of slaves, and in a remarkable scene, in which the mother's love is ever there but with it a strong determination to make her son prove worthy of the father and brother who have gone before him, at the point of the gun she forces him back to battle with the Confederate flag in his arms. Impelled on by dashed fear he rushes through the enemy's lines and is shot, which is a remarkably well organized and effective scene. Keness Ruel is the author of the scenario. The picture was remarkably well exhibited in the way of musical effects when seen at the above mentioned theatre.

**Wife's Ma Comes Back** (Lubin, March 11).—The groundwork of this farce is fundamentally funny and suggestive, with the old mother-in-law joke thrown in, and whether one will find great enjoyment in its action possibly depends upon the sort of fun he likes. To the mind of this reviewer it might have been just a bit more delicate in its evolutions and treatment, a thing that would have been better realized had the husband been played less the conventional son-in-law and been made an enthusiastic relative desirous of restoring the lady's health by his principal hobby. Mother-in-law came to their happy home with a cane and in very low health indeed, but she left owing to the strenuous exercise which her son put her through in his private gymnastics. Indeed, she was in such a vigorous state of health that she was more than capable of completely downing her son-in-law at a moment's notice. It is played in the spirit of the average vaudeville sketch and is enacted by the Lubin Florida company.

**Tough Guy Levi** (Lubin, March 11).—

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There is not much to this travesty, but it is not without its humor. A Jew peddler is waylaid by a highwayman on his way to town. When he arrives there he bargains with a certain cowboy for his outfit and goes back to get the highwayman. He not only gets him, but compels him to pay interest on the money he had taken from him.

**The Baby** (Edison, March 12; Gane's Manhattan).—Amusing comedy with delightful character representations of London watermen and the like on a Bank Holiday are presented in this effective comedy, written by H. B. Marriott Watson and directed by C. Jay Williams. Jack and Lily Tweedles are seen with their baby at a ball, where Jack dances with a girl and he and his wife have a quarrel. At the railway gate they become separated and Lily finds herself with a gentleman she had seen previously at the ball. He assists her to alight by holding the baby, and in the rush the train carries him on with the child. He finally returns the baby to the excited parents. The complications of the plot are not as ingenious as in the way in which it is worked out in detail. Marc McDermott was the gentleman, Barry O'Moore the coster, and Elsie McLeod the wife, all realizing their parts with fine sense of humor.

**Bounder** (Relis, March 12; Gane's Manhattan).—Bounder is a pet mountain lion of the Rocky Mountains and, according to the story

### THE BLACK WALL

Monday, March 18

Down in a coal mine underneath the ground. Shut off by an explosion, the imprisoned miners are rescued and brought to life and the light of day. An insight into the lives of the coal workers of the great anthracite belt of Pennsylvania.

### THE OLD SILVER WATCH

Tuesday, March 19

In time it serves to bring a recognition and reunion of brother and sister who were separated in childhood. A story stranger than fiction, because true.

### THE TWO PENITENTS

Wednesday, March 20

Never too late to mend. Two men square themselves with each other by making amends for the past. A Western life portrayal full of ginger, snap and good points.

### MR. BOLTER'S INFATUATION

Friday, March 22

He lets himself loose while in town. Falls in love with a show girl. Who helps him make a fool of himself. When he "wises up," he wakes up and is all broke up.

### TAFT AND HIS CABINET

### HER FORGOTTEN DANCING SHOES

} Split  
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### NEXT WEEK

### NEXT WEEK

PRICE OF BIG BOB'S SILENCE—Western Drama.

Monday, March 25

HIS MOTHER'S SHROUD—Russian Drama.

Tuesday, March 26

THE GOVERNOR WHO HAD A HEART—Priceless.

Wednesday, March 27

THE HAUNTED ROCKER } 2 on 1

Friday, March 29

THE SUIT OF ARMOR }

Saturday, March 30

NEMESIS—Right with you.

## ★ MELIES ★ WESTERN PICTURES

RELEASE OF MARCH 28

### THE REMITTANCE MAN

CECIL RAND is allowed a monthly remittance by his brother, Earl of Essex, and sent to Western America to make a man of himself. His sporty English clothes amuse the miners and bring forth the banter of one "Buck," a gambler, which Rand resents with a blow that knocks Buck out. Helen Evans takes an interest in Rand and secures him a job in her father's mine. Buck likes Helen, too, and to get even with Rand cuts the rope on which he supports the Englishman will be lowered into the mine. But Mr. Evans coming first, is the victim, and Helen, hearing of the accident, promises to marry the one who shall save her father's life. Buck rescues him and claims the bride, but the tell-tale knife is found and he is arrested. Rand receives news that he has inherited his brother's title and estate, and invites Helen to share it with him.

Approx., 1,000 ft.

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—THE WORLD'S GREATEST STUDIOS—

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told by this film, was captured when a young cub (or pup?) by the mountaineer and his wife. When it is two years old it saves its master from wolves who have him treed, and later saves its mistress from a particularly villainous villain who had tried to kidnap her. This villain was the one weak feature of the picture. He tried to kiss the wife, kill the mountaineer, murder the husband and kidnap the wife, all from pure cussedness. The censors evidently cut out the attempted murder scene, for what idle purpose nobody can tell. Surely, such a detestable character could inspire crime in nobody. However it caused a most inartistic jump in the story, which is apparently one of the purposes of comedies. **A Story of the Circus** (Vitagraph, March 12).—The atmosphere of the sword is combined in this delightful little story with the gentle spirit of love that appears to exist between a child and an elephant, and what is more, this affection seems altogether real. The child performer loves the elephant. One day the child falls from the trapeze and is nearly killed. His life is despaired of by the doctor unless he can be aroused from his delirium.

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The elephant, missing his visits, hunts for him and finds him on a cot. The trunk of the animal affectionately moving over the child's face, brings back to the youngster the life he has saved. Kenneth Casey played the boy with excellent reserve—a pleasing improvement in this boy's work.

**The Five Senses** (Vitaphone, March 12).—Marshall P. Wilder, the famous entertainer, appears in an exceedingly novel series of scenes in this half-reel, illustrating by facial expressions the effect of using the five senses—seeing, smelling, tasting and feeling. He hears delightful singing in the flat below and exclaiming triumphantly playing in the flat above. He sees a beautiful woman, judging by her back, when she faces him she is repulsive. He smells flowers and limburger cheese and tastes ice cream which the children later dose with salt for his benefit. The sense of touch was most illustrated along the same lines as the others, although it was amusing. A tramp came in and touched him for a loan, which he later spent in a saloon.

**The Poison Cup** (C. G. P. C., March 12).—This picture by the Pathe French company is in the better style of those accomplished players. It is a costume story of the Middle Ages, telling of the love of a page for a princess. The old witch of the story confesses to the King that it was she and not the page who prepared the cup of poison for the rival whom the King had desired the Princess to marry. So the King forgives and the true lovers are united.

**Real Brothers** (C. G. P. C., March 12).—This picture shows a novel specialty act by two men in juggling hoops. Their dexterity is well brought out in the film.

**Mrs. Mary Watkins** (Vitaphone, March 12).—Game's Manhattan. The finest quality of character work, together with a story that will keep her word. The miner's sweetheart and her father are on their way to join him, coming across the plains in a wagon train. The Indians, aroused by the medicine man, attack the train in scenes that are absolutely convincing. All are killed but the sweetheart and her father and these are to be burned when the little Indian girl, seeing the motion of crossing the heart by the captured maiden, intercedes. She is brushed aside by the crazed warriors, but manages to free the captive and to lead the Indians in the wrong direction by donning the white girl's hat and cloak. She is pursued and shot, but before she dies she is able to show the white miner, now arrived with other miners to the rescue, where the gold she has just clutched in her hand is to be found. It will be perceived that the story is no less well blended than the treatment it has received.

**For the Commonwealth** (Edison, March 12).—The main argument of this argumentative and notable film is sound. It demonstrates the injustice of making prison labor to compete with free labor and clinches the point by showing the husband in prison making shirts, while his wife outside, trying to support herself and child also by making shirts, is thrown out of employment because the prison-made shirts have glutted the market. The advantage also claimed of making a useful trade to prisoners who are alleged to be in prison because unskilled labor cannot get honest employment, while there is always a chance for the skilled man to get work. This argument is not so convincing, first because it isn't always true, and second, because obviously if all labor were skilled there would be no one to do the unskilled work and the remuneration of labor would seek the level of that grade of labor for which there was an unsupplied demand. However, granting for other reasons the wisdom of teaching skilled trades to prisoners, the picture solves the problem by having the Governor put the convicts to work at making shoes for inmates of public institutions only, which would seem to be logical and if carried to a conclusion would mean that state charges should be employed only in work that is necessary for their own maintenance, even including making shirts. So much for the theme and motive of the film. It must be regretted, however, that in making its points it has been sidetracked. Both the management and acting betray a stilted, melodramatic spirit that does not convince. The husband, out of work (Barry O'Moore), who goes to prison for hitting a policeman, is too tragic, and the wife (Mary Fuller) too intense. Despair is more often dumb than violent. How much more telling the picture might have been had all scenes been simple and natural, like a few really were. This must be apparent to anybody. Ashley Miller, the director, has often done much better work than is exhibited in some scenes of this picture.

**The Great Diamond Heist** (Vitaphone, March 12).—Game's Manhattan. The wit of this farce is so forced and labored, struggling so hard to make its point, which, when made, does not appear so funny after all, that the picture cannot be said to be the usual Vitaphone triumph. The two burlesque detectives, both the burlesque butler is crying out for a sausage; when in fact he is selling the dogs to a humane society for 50 cents each. Therefore, when it develops after a good deal of circumlocution that the maid of the actress had borrowed the lady's diamond ring and no longer dog, the actress, thinking them stupid, had offered a reward for the dog's return to the conclusion that the dog had swallowed the diamond and that the butcher had stolen the dog and ground him up and that, therefore, the diamond would be in the sausage. So they bought all the sausage in the shop, and finding a lump of something in one of the links took the link without further investigation to the actress's apartment where her colored porter ate the sausage. There is no telling where it all might have ended if the maid hadn't come home and explained. In harmony with the artificial plot, the players tried desperately to be funny and only partly succeeded. E. H. Phillips was the butcher, Tom Powers and Arthur Rosson the detectives, Harold Wilson the colored servant, Lillian Walker the actress, and Kate Price the maid.

**The Belle of New Orleans** (Kalem, March 12).—With the beautiful background and settings of this picture and the romantic period involved—a period evidently before the war, when we might well imagine two French counts in New Orleans seeking to win the hand of the belle of the city—this film, it would seem, might have been made out of special charm and interest. That it falls to reach this level is due partly to the lame story and partly to the painfully slow movement of the action, which would allow a spectator to go out and get a drink without missing anything of importance. To make things worse, the lady that for the belle, with all due respect to her ability, did not look the part. The story starts with the abrupt announcement that the belle's father informs the impoverished count that there is a fortune for him if he marries the girl. A stranger now succeeds in winning the count's affections, becomes acquainted with the belle, is preferred by her, and is denounced by

suitors. This rival also makes a boorish scene, in which the girl's father joins, but the fox hunter ends it by resigning his claim, and going back to the woods to take up with an Indian girl. The story suffers from its lack of sincerity and harmony of development. The girl boldly writing to the man that she would marry him if he brought back a silver fox fur was a crude expedient. Also withholding any mention of another lover, until the last moment was rather bungling. It was not that the half-breed in getting away with the fur, carried it in his hand almost at arm's length the entire trip, so that it could always be caught by the camera. It would seem in reality that he would have concealed it safely about his person. However, these criticisms are not meant to condemn the picture, which is well worth seeing. Lord Carlton produced the picture. Orni Hawley played the city girl, Nancy Gale the Indian girl, Harry Myers the Indian man, Charles Arthur the disgraced man, and Howard Mitchell the new lover.

**Joia's Promise** (Biograph, March 14).—As time goes on the methods of this producer take on new form and character. The peculiar style and technique he has developed, have been by progressive steps, and one wonders where the progress will stop. This thrilling yet heart-rending Indian story makes much that has gone before look like cheap imitations. The artistic blending and expression of the pathetic, the love interest and the tenses excitement of bloody conflict, together with the fine character development, are so compelling that we are bound to acknowledge that here is true art—the kind of art in which the art is well concealed. The dull and timid Indian girl is rescued from brutes by a good natured white miner. In gratitude she promises to help him find gold and to teach her to cross her hands that she will keep her word. The miner's sweetheart and her father are on their way to join him, coming across the plains in a wagon train. The Indians, aroused by the medicine man, attack the train in scenes that are absolutely convincing. All are killed but the sweetheart and her father and these are to be burned when the little Indian girl, seeing the motion of crossing the heart by the captured maiden, intercedes. She is brushed aside by the crazed warriors, but manages to free the captive and to lead the Indians in the wrong direction by donning the white girl's hat and cloak. She is pursued and shot, but before she dies she is able to show the white miner, now arrived with other miners to the rescue, where the gold she has just clutched in her hand is to be found. It will be perceived that the story is no less well blended than the treatment it has received.

**The Countess** (Edison, March 15).—The main argument of this argumentative and notable film is sound. It demonstrates the injustice of making prison labor to compete with free labor and clinches the point by showing the husband in prison making shirts, while his wife outside, trying to support herself and child also by making shirts, is thrown out of employment because the prison-made shirts have glutted the market. The advantage also claimed of making a useful trade to prisoners who are alleged to be in prison because unskilled labor cannot get honest employment, while there is always a chance for the skilled man to get work. This argument is not so convincing, first because it isn't always true, and second, because obviously if all labor were skilled there would be no one to do the unskilled work and the remuneration of labor would seek the level of that grade of labor for which there was an unsupplied demand. However, granting for other reasons the wisdom of teaching skilled trades to prisoners, the picture solves the problem by having the Governor put the convicts to work at making shoes for inmates of public institutions only, which would seem to be logical and if carried to a conclusion would mean that state charges should be employed only in work that is necessary for their own maintenance, even including making shirts. So much for the theme and motive of the film. It must be regretted, however, that in making its points it has been sidetracked. Both the management and acting betray a stilted, melodramatic spirit that does not convince. The husband, out of work (Barry O'Moore), who goes to prison for hitting a policeman, is too tragic, and the wife (Mary Fuller) too intense. Despair is more often dumb than violent. How much more telling the picture might have been had all scenes been simple and natural, like a few really were. This must be apparent to anybody. Ashley Miller, the director, has often done much better work than is exhibited in some scenes of this picture.

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the count as a common gamester. So papa says "begone" to the stranger and he goes, but the belle goes also, having proposed an elopement by moonlight. Papa follows with the count, and when the couple is overtaken they are already married and the husband announces that he, too, is a count. (Climax and finish.) Another word of advice to the director: in films alleging a period before the existence of the telephone and telegraph be careful to keep the points out of the picture.

**His Wife's Mother** (Lubin, March 12, Twenty-third Street, Proctor's).—This is a Mrs. Walters film, and she plays her role of a spunky old lady with a seat and conviction that carries all before her. But the film is interesting not only from the fine interpretation which this lady gives her part, but also from the freshness of the situation which presents the mother-in-law in a new light. One is able to get her point of view this time instead of the supposed suffering of the wretchedly afflicted children of the average story or film. The settings are of the usual high standard of this company, one representing the stock exchange being worthy of special mention. When she comes to visit her son-in-law he finds her a very quarrelsome old lady, who at last leaves his home in a respectable and dignified tantrum. Later his wife and child visit her in her country home, and while they are away he is tempted to steal a sum of money committed to his charge in the hopes of making a fortune by dabbling in May wheat. He loses all, and telegraphs his wife not to come home. Her mother's suspicions are aroused and she goes to the city and learns the truth of the man's folly, prevents him from running away and later from ending his life by presenting him with the amount which he had taken from his firm. It was not until some time after that he learned that she had sacrificed the greater part of her fortune to do it. Then he took her back to his home, and the title informs us that "this time she came to stay." The roles of husband and wife are played respectively by Jack Halliday and May Buckley and the child by Buster Johnson. Benny is also in the film.

**A Flurry in Furniture** (Essanay, March 14).—Although this bright and unusual comedy is not as clean-cut in its action as it might be at times, it is exceedingly amusing in spots and the idea back of it all is an exceptionally clever one, showing the unique method that Jimmie took to get the best of his parents and win himself a wife. They cruelly cut off his allowance when he expressed his desire to marry, and then went off to Europe. From an advertisement in the paper Jimmie conceived the idea of getting a loan on his father's furniture,

for which he received \$450, and at once proceeded to get married. He evidently obtained a position in an office, and set up housekeeping for himself, but these conclusions are not satisfactorily arrived at in the action. Neither is the circumstance of the mother offering to buy the furniture exactly clear, as their home seemed furnished. However, Jimmie was behind in the payments and the loan company drove up to his father's home and carried off the furniture and Jimmie's wife rebought it and had it transferred to their apartment. Whether the news of Jimmie's previous procedure is not exactly clear. The astonished parents arrive home from Europe to find their furniture gone, and the situation is humorously presented. They come to Jimmie's apartment to look for rooms and there find their furniture, and after a storm and a clearing, forgive their wayward and presuming son. Howard Miesmer and Eleanor Blanchard play Jimmie's parents. Jimmie is enacted by Mr. Scott with pleasing grace, and the lady of his choice is Miss Weston.

**The Sheriff's Daughter** (Melies, March 14).—The situation in this film is an unusual one, when the brother returns after many years and unknowingly tries to destroy the honor of his own sister, and is later brought before his own father, the sheriff, for his attack upon a physician. The picture shows much imagination and thought in the way it is constructed, but a title at the outset rather confuses the whole, for it is only vaguely implied that the outlaw had returned to the locality and was the brother, who had been disinherited by the father a number of years ago, when he sought to demonstrate his small estate by teaching her how to play cards, a situation that seems a bit far fetched, but doubtless the father had other reasons not explained in the action. For the want of this well-defined title a sort of vagueness hangs over the film for an indefinite period. The son who evidently was both a degenerate and an outlaw, had returned to the land of his birth, and when he saw his own sister, now grown to womanhood, on the way to seek a physician, he followed, knocked the physician senseless and assumed to be the physician himself. On the road he made an attack upon the girl, but her virtue aroused his meanness. The physician, recovering informed the sheriff, who set out for the man, and he was brought before the sheriff, his father, who deferred the case until the following day, leaving it to the imagination of the spectator as to just what his decision was. It is not clear in the manner of acting just how the physician knew who attacked him, as he was evidently struck from behind. A scene showing the attack and the physician's





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subsequent recovery no doubt would have benefited at this point. One feels a great striving for effects in the acting, which no doubt if it were toned down would rank among the best pictures, although it is a bit too explosive and theatrical, mistaking the real truth of the situation. This is, perhaps, the most noticeable in the actor playing the outlaw, who it is needless to say hardly expressed that type of man.

**Personally Conducted** (Edison, March 16; Twenty-third Street Proctor's).—It is the intention of this film to describe a trip to Bermuda. A party of tourists includes a deaf old gentleman with his daughter, two single men, a bride and groom and a single lady. They are all seen on the way there during the voyage, and are later conducted through some very fine scenery of this locality, doing such entertaining and suggestive things as one would expect from such a group. It is produced under the direction of J. Searle Dawley, and although it does not present much in the way of a story, it brings out an interesting travel picture by the presence of the human element.

**A Victim of Circumstances** (Kalem, March 15).—Life in and around a convict camp is interestingly set forth in this film, where the convicts are set to work in a logging camp. The hero (Guy Dombas) is falsely accused of a certain crime through circumstantial evidence, and on conviction is sent to this camp to serve his term. Here he makes the acquaintance of Meg, a young girl who lives near the camp, and she befriends him when the guard's enmity is aroused against him. Later by a sudden rush upon the guard on Sunday morning a number of prisoners escaped. He gains Meg's cabin, and is aided in his escape by Meg and her father. He is foolish enough to linger in the neighborhood, and is later captured. He is freed by the confession of the man who actually committed the crime, but at home he thinks of Meg and seeks her in the wilds. The excellent backgrounds, together with the graphic and natural methods adopted in the telling of the story, make with the equally good acting a film of much interest and convincing qualities.

**The Arrow of Deceit** (Pathé, American, March 16; Kane's Manhattan).—The excellent atmosphere of the early West imparted to this picture, and the well managed Indian attack and white defense are to be commended, but as for harmonizing and knitting together these detached scenes with a well-connected story, there is little praise warranted. The scene where the Indians attack the soldiers and settlers in their stockade is also open to criticism. Can this producer or any other maker of Indian films show an authentic account of any incident in history where Indians ever openly assaulted a fortified position? They never fought by open assault, except rarely when in overwhelming numbers. In this picture there were more white men than Indians. There were several scenes of settlers in camp, Indian attack, flight and pursuit that were good if they had appeared connectedly in a story.

**The Preacher and the Gossips** (Lubin, March 16; Kane's Manhattan).—The strength of this picture lies in its atmosphere of reality, depicting conditions, slightly exaggerated of course, in a country town. The new parson (Arthur Johnson) is beset by the ladies, including the young and attractive ones. He seems partial to a young milliner named Ellen. Therefore, when the gossips see on the preacher's desk a half-finished letter to his sister Ellen, telling her that he is sending her \$20 from his salary they get busy, and the young man is called before the deacons and sisters where the truth comes out, and, as might be expected, he walks off with the pretty milliner (Lottie Briscoe). It might be thought that the church scene was too long drawn out, and yet it was made remarkably interesting by its deft touches of character and truthful detail, for which Director Joseph Smiley is to be congratulated. Charles Brandt made a characteristic deacon, and Frances Cummings, Jennie Nelson, and Florence Hackett were ideal gossips.

**Out of Tune** (Cine, March 16; Kane's Manhattan).—The humor of this humorous farce would have been better conveyed if the fat violinist had made a decent bluff at snuffing the strings of his instrument and had not paid quite so much attention to the camera. Otherwise the picture has amusing qualities. The mother of the girl and the father of the youth quarrel over a piece of music which they are playing together—she on a cello and she on a piano. The children exchange the scores and the result is that the discord, both musical and social, is removed, although one might think that as the scores were unchanged except as to players, they would still have been out of tune. However, the result is harmony for all concerned including the young lovers.

**Zoological Gardens in Rome** (Cine, March 16).—These views are, of course, interesting, and all the more so because they are well selected and photographed. Titles would have improved them, however.

**The Sins of the Fathers** (Edison, March 14).—After the introduction of the picture is over, it becomes an absorbing and holding detective story, but at the outset one is a trifle confused as to the characters, their relation and purposes, nor is the trip to the coast office by the young man and the like exactly clear in its import. The young man who visited back and forth at first seemed a sort of detective himself. Aside from the vagueness at this point, the story resolves itself into an interesting and exceptionally entertaining one which has been organized with exceptional skill and acted and set with care, finish and detail. The story concerns itself with the efforts of the secret service to capture a party of "get-rich-quick" men. The criminals display a unique method in setting away with the ill-gotten gains. The suitcase containing the money is taken to the station by a man of the party and checked in the parcel room, while he leaves the check in a newspaper which his woman accomplice later finds and getting the case brings it to the appointed place. Here they are captured by the detectives who have been shadowing them in an interesting, well-sustained

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hunt. In the relating of a detective story it is sometimes hard to know just what to withhold and what to give the spectator. Perhaps this film withheld a little too much information at the beginning, which is necessary to the spectator for a full comprehension of the characters' moves as well as their relations. Across the Isthmus of Panama in 1912 (Sells, March 15).—Last year the Edison company gave the field a fine exposition of the work at Panama, and it is interesting to note in this complete and well-made exposition of the same subject, the improvement and progress which has been made in the development and building of this huge piece of engineering. Views of the different locks are shown, also trips down the mammoth canal by railroad and at Ombra a panorama view of the entire cut is given. The manner of distributing the displaced earth and grading, together with the use of the huge track shifter, are also subjects of much interest and are handled in such a way that the spectator is enabled to obtain a full grasp of their use and different functions. Concrete mixing, the drills, steam shovel, spreaders, dumpers and the like are other wonderful features exhibited in presenting this great engineering feat.

### MY LUBIN FAVORITE.

TO MAT BUCKLEY, BY H. A. D'ARCY.

I saw her once upon a picture.  
Called "The Office Favorite."  
That face of sweet sincerity  
Would win an aged anchorite.  
And next one called "A Poor Relation,"  
Snubbed and treated like a slave;  
But one there was who knew her value,  
His heart and hand he freely gave.

And next I saw a lovely story.  
The pretty wife I know 'twas she;  
I asked the usher what they called it.  
He said, "In Dis-a-Country."  
One night I saw "What Fate Ordained,"  
That earnest face again was there;  
And made me wish that once I might,  
With her in moving pictures share.

Again she showed me "Mother's Love,"  
It brought the moisture to my eyes;  
And made me realize the beauty  
Shed by sweet maternal ties.  
"An Ill Wind 'Tis that Blows No Good"  
Was still another photoplay.  
And "Betty and the Doctor" too,  
I'd love to see them every day.

"The Sacrifice" and "His Wife's Mother"  
And still a score that I might name  
With deep emotion and conviction—  
She who charms me played the same.  
"Hello, Central," that was funny.  
But heart was in the story still;  
When work is over, rest I'm seeking,  
The picture plays my wishes fill.

### McGOVERN-WARREN PICTURES.

Albert McGovern, director, and Giles R. Warren, scenario writer and editor, have produced since joining the Powers Company the following subjects, with Ethel Elder in the leading roles: Woman of No Importance, As Fate Would Have It, A Tangled Courtship, Sogarth Aroon, Tender Hearted Mike. Among the future releases, the scenarios for which were written by Mr. Warren, and which are now being produced by Mr. McGovern, are: Her First Assignment, His Daughter's Loyalty, Who's Who? His Better Self, The Joy Ride. Mr. McGovern has also been actively engaged in constructing a number of more elaborate sets and in improving the equipment of the Powers studio.

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**AT LIBERTY** March 30 M. P. operator and Electrician want position in Missouri, Kansas, Nebraska, Oklahoma, and Arkansas. Salary reasonable. Operate or repair any machine. C. A. Stoker, Parsons, Kan.

**FOR SALE**—One Advance Double Dissolving Stereopticon, complete, equipped with electric arcs, Gundlach lenses. Outfit new. Cost \$185; will sell for \$70; cash with order. One set 77 Colored Slides and Banner Dante's Inferno; cost \$45.00; sell for \$25. All the above shipped subject to examination. Sold singly or together. One Ether Saturator, price \$10; cash with order. Full description of this saturator is given on page 115 Moorehead Catalogue. CENTRAL FILM AND SUPPLY CO., Easton, Mich.

**FOR SALE**—Talkophone Film, \$10 a reel; others, \$2.50, \$5, and \$10; new \$220. Powers and Motographs, our price, \$175; Model R Gas Outfit, \$20; Used Machines, \$35 up; Light Reducers, \$15; 2-reel Holy City \$25; 3-reel White Slave, \$75; 2-reel Dante's Inferno, \$40. For Rent—12,000-foot Film, \$12; one shipment; we pay express one way. Will buy 2 and 3 reel Features, Machines, Tents. H. Davis, Watertown, Wis.

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**SPECIAL for March**—Ten per cent. discount on moving picture supplies, tickets, carbons, cement, condensers, etc. Write for big list, N. & T. Supply Co., 317 Grand St., Norfolk, Va.

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### BOOKING AGENCY FOR PHOTOPLAYERS.

Sam Marks has opened a booking agency for furnishing players for film companies, in connection with Leu Spencer's Lyceum, 46 East Fourteenth Street. He also has a department devoted to scenarios.

### TROUBLE ON MEXICAN BORDER.

Owing to an outbreak of the Mexican troubles near Las Cruces, N. M., the Powers Motion Picture Company's organization was compelled to temporarily abandon its studio at that place and retire forty miles into the mountains. The company came very near being embroiled in the battle that took place at Las Cruces and only escaped by an exceedingly narrow margin. Director O'Brien, however, with an eye to business, managed to secure a good picture of the big fight, which the Powers people will shortly release in a split reel.

### NEW HOUSES

Cincinnati capitalists intend to erect a new theatre and summer garden at Newport, O. Plans for the erection of an Opera House in Mason City, Ia., on the site of the Wilson Theatre, burned a few weeks ago, have been accepted. The building will cost about \$87,444, and has a seating capacity of 1,394. The plans show a perfect system of ventilation. There will be eighteen exits. The building has commenced.

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Friday, April 5

and

## "The Crisis"

Friday, April 12

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and a committee has been appointed to build the canvas for sale of seats, providing a guaranteed opening of \$15,000.

The Nixon Theatre, in the Loric Building, North Main Street, Washington, Pa., was gutted by fire on Nov. 25. The damage is estimated at \$30,000. Before the arrival of the flames the entire first floor had been given by the same and the upper part of the building was burning. The Loric Building in which the theatre is located, is a three-story brick and was substantially constructed. Leo Dennison was the manager of the theatre.

Alfred J. Eno, representing several owners, has sold to a Brooklyn syndicate for \$145,000 a large plot on which they will build a theatre and office building at Jamaica, N. Y. Herbert R. Brewster, of 116 Nassau Street, this city is the architect, and he estimates the cost of the theatre at \$200,000. It will have a seating capacity of 1,500, and be devoted to vaudeville.



## Reviews of Sales Company Films

**The Unwilling Bignami** (Majestic, March 12).—Similar personalities have afforded situations and complications for farce and comedy for many generations, and this mirth-provoking little sketch takes its place with the best of them, from the freshness of the conceit and the humor which has been extracted in the unfolding. Herbert Prior is both the gentleman so strenuously claimed by the two wives and the other man whom he is supposed to resemble, and he succeeds in fully convincing the spectator of the horrors of the position in which he is placed, while the two wives are played with character and distinction by Mabel Trunnelle and Anita Hendrie. Mr. Smith goes away on a business trip, and Mr. Jones, who looks exactly like him, meets with an accident and is taken to the hospital. His picture is published in the paper, and Mrs. Smith believes that it is her husband and goes to the hospital and demands that he be brought home. His denial of any relationship with her she lays to delirium. Mrs. Jones also sees her husband's picture in the paper and goes to the hospital, but arrives too late. She proceeds to the home of Mrs. Smith and is an unguarded moment has her husband transferred to the Jones abode. A merry war is the result between the women, in which the poor, helpless Jones has very little part except to be moved and manipulated at their whim. At last Smith comes home and settles matters in a scene of double photography with Mr. Prior as the two characters in the scene at the same time. The exactitude of the timing is such that the double printing cannot be detected. For this perfection of detail and the excellent management of the entire production the director, David Miles, is to be congratulated.

**The Poacher** (Thanhouser, March 18).—Taken amid some excellent snow scenes and acted and told with the usual Thanhouser care in detail that adds so much to the quality and distinction of their films, this picture proves an interesting one, however one may disagree with its logic. At the urgent demand of the magistrate the poacher is captured and brought before him and sentenced in spite of the appeals of the magistrate's young grandson. This young grandson wanders down to the river and into the woods, is lost and seeks shelter in a cabin. Here he is found by the poacher, who has escaped from his crude jail by breaking through the roof. He brings the child back to his grandfather, and thus wins the gentleman's gratitude and pardon. Whether it was wise to permit the spectator to believe that the young grandson was drowned in the hole of the ice is perhaps a question. No doubt it was done to make the spectator share the grandfather's fear. Regular dramatic procedure, however, would certainly have aroused the sympathies and saved the spectator the resentment one naturally feels when he finds that he has been treated somewhat like a child and fooled.

**The Power of the Throne** (Champion, March 11).—There is undoubtedly a strong moral lesson in this picture, for had the man involved been strong enough to refrain from the temptation of excessive drink, he would not have been obliged to suffer a long imprisonment for a crime which he did not commit. This is a drama, which is well put on and acted with more or less constraint, relates how the man's desire for drink causes him to join his idle friends early in the morning in a social glass while on his way to work. He arrives late at his office and threatens his employer on discharge of home, however, he recovers himself and promises to lead a different life, a resolution which takes him back to his employer to ask to be reinstated, but during his absence the employer has been confronted by a blackmailer, who has threatened to bring up something in his life if he does not make a settlement in fifteen minutes. He kills himself in preference and the man returning at this point is convicted of the crime. At the expiration of his term some fifteen years later, he returns to his home town, where by a chance meeting with his little granddaughter, though her parents seem quite too young to possess her, he rejoins his family, while the blackmailer, dying in jail as a burglar, confesses that the imprisoned man did not commit the crime, but that the man shot himself, if he had come face to face with the man again, one might be more convinced that he would have made such a confession.

**Thomas Chatterton** (Ambrosio, March 18).—There is much art and power in the way this film is delivered, picturing the romance of life's tragedy of this well-known man of letters. The scenes, settings and acting lift the film into a thoroughly admirable and compelling whole. A publisher who agrees to accept his poems provided they be printed under another author's name, is the subject of a meeting with Emily, arouse him, and when he hears his name within him, and when he hears his name at a gathering he claims authorship and is sent back to his garret in disgrace, followed by Emily, who finds him dead, having preferred such an end rather than life without a name. The acting is possessed of much sympathy and truth.

**The Editor** (Champion, March 18).—A unique proposition is presented in this little drama, and although it might be considered a trifle rabid, it makes its points in an entertaining and convincing manner, and the actors present the situation with capability if not always with expression. The picture exploits the battle of a girl who becomes editor of a newspaper against a certain gentleman who owns a dive of ill repute in the city and also against the young man to whom she is engaged and who, in his position of district commissioner, feels impelled to support those who gave him the office. By bribery and influence the dive keeper has things much his own way, until the paper owned by the girl's father starts to expose his operations. Among other things the girl leads a band of women to the saloon and the dive keeper is driven from the town. The young man is obliged to admit the error of his position and separating himself from his associations, though it would seem much stronger in him to stay and fight to the finish, the differences between himself and the young lady are at an end.

**After School** (American, March 11).—A good moral no doubt pervades this film in showing how the older sister's constant surrender to the younger excited a lack of discipline in the latter's mind, and she was unable to resist or discriminate when there came a crucial moment in her life. The older sister had stayed at home that the younger might go to school, and had permitted her own love for the young school teacher, who came to board with them, to go unmentioned, that the younger sister might enjoy his attentions. However, when the traveling salesman came to town, he took the younger girl away with him, she came back with a knowledge of the bitter things of life. But the school master sought the man in the city, and,

bringing him back, compelled him to marry the girl at the point of the gun, and thus saved her the humiliation of telling her sin to her father. In its effort to make its point the last portion of the film seems rather forced and strained in the marriage at the point of the gun and the sudden spurt of manhood in the man who had done the wrong. It is acted, however, with conviction and zest, but in the telling the action depends almost entirely upon the titles, making events just happen. Even the awakened manhood in the man was explained, which would naturally be a gradual mental development.

**The Ruling Passion** (Reliance, March 18).—It is a pleasure to watch this story unfold, because the situations are so delightfully well played and presented with such vivid and natural effect, particularly in the later action, where the friendship of the little girl to the old musician finally results in the knowledge that he is her grandfather. This climax is well up to in a most appealing and human manner both by the treatment afforded these scenes and the notable acting of the little girl, who comes in for her share of the praise. The atmosphere of the dance hall in the first part of the picture is also well maintained. It is here that the old musician is compelled to find employment, but the lawlessness of the place causes him to give up the position. He was, however, befriended by a certain member of the company at the place, who comes to his home and meets his daughter. When the old man objects to a marriage there is an elopement and a separation from the father. A number of years later the husband dies, and the wife is left with a young daughter, who like herself, is very much interested in the violin. They live in poverty in the tenement district, and the little girl makes friends with an old musician next door. He proves to be her grandfather and prosperity comes to them all by the acceptance of an opera which he had written.

**Falling Leaves** (Solax, March 18).—The innocent method that the captivating little girl in this film adopted to thwart fate when it decreed that her sister should die of consumption when the leaves had all fallen, attracts and arouses the sympathies, for outside of the appeal contained in the idea itself, the picture has been developed and played with a compelling naturalness, and the settings also are appropriate and adequate in every way. Each member of the cast does capable and distinctive work. When the little girl hears that her sister will not live after the leaves have disappeared from the trees, she goes out into the garden and proceeds to tie them on. Here she makes the acquaintance of a noted physician who is passing by and whose attention is attracted by her odd actions. He has discovered a serum which will cure consumption, and when he hears the child's story he enters the house and takes the sister for a patient. When the next fall comes around she is a vigorous and healthy girl and the young physician proposes her to marry him.

**The Power Behind the Throne** (Powers, March 12).—One regrets to say, after all, the advance reports of this film in two reels, that it proves somewhat of a disappointment. The tone of the photography was such that one was unable to judge much of the beauty of the settings, though at no time were they possessed of the depth and finish which one would expect of a feature production at least, and in scenes that were supposed to represent a king's court. The poor quality of the material is regrettable, because it gives such a misrepresentation of the actor's finer moves and expressions. In fact, Miss Holland herself is hardly recognizable, and many of the personal charms which distinguish her stage performance are entirely lost. The story, which does not always get away from the stage, is however told with clearness and dramatic unity. Yet it is not what would be called a vigorous and forcefully constructed or acted picture. David Wall, who plays the prince does some of the best work he has done for this company, presenting his role in fine dramatic emphasis and spirit, though the scene where the lovers supposedly die in each others' arms is rather awkward.

**The Fighting Chance** (Nestor, March 18).—There is enough lively action in this Western film of two bad men to please the taste of the most exacting lover of excitement. One bad man desires to turn good, but the other shows how bad he really is by turning traitor since he knows that a reward is out for the capture of the other. He informs the sheriff, and leads the way to their cabin only to find the note telling of the other's resolution to leave that region to start anew. This man who had started on his journey was foolish enough to come back, and, as a consequence of his lack of forethought, he was nursed by the sheriff, but managed to elude him. His betrayer, however, broke into the cabin where he saw a man and his wife counting money. The reformed man was a witness to the struggle that followed between the thief and the woman and broke in upon them. In a well-organized fight he held the man who had proven so worthless a friend, while the woman sought the sheriff, upon whose arrival the rescuer escaped. The two leading roles are played by Jack Conway and George Gebhart.

**The Revelation** (Nestor, March 11).—The cruel-hearted business man in this film declares that he worked for his money and others must do the same, and then he went to sleep and dreamed that he was alone and friendless. When he woke up he was an immediately reformed man, which overworked situation is not quite as convincing as it might be. However, it makes a picture of the cruel-hearted business man is somewhat over dramatic in his cruelty and the poor people somewhat over-forgotten in emphasizing the great cruelty of the cruel-hearted business man, the mechanics of the picture is generally good, and the dream coming to life in the fireplace and gradually enlarging into a reality is a unique effect. The picture shows how the man made a large fortune one day, but refused to help certain poor people and the Salvation Army. After the dream he gave the Salvation Army a check coming to life in the fireplace and gradually enlarging into a reality is a unique effect. The picture shows how the man made a large fortune one day, but refused to help certain poor people and the Salvation Army. After the dream he gave the Salvation Army a check coming to life in the fireplace and gradually enlarging into a reality is a unique effect.

**Flying to Freedom** (Thanhouser, March 12).—The villain in this film is followed by an aviator, who takes the heroine off the island away from the ruthless uncle in time to win her husband and thus save her fortune. The clear sea view along the beach, and the flight of the aeroplane over the sea all tend to make an attractive and interesting picture, which has received graphic and natural treatment, both in acting and presentation. But in spite of all these artistic and pleasing points, one must confess to feeling that the situation itself is just a bit made to order. Her father's will stipulates that unless she marry his young partner within a year, the bulk of his fortune intended for her shall go to the sister. The partner, who is delayed in Europe, returns on exactly the same day that the year is up, and the drama of the film consists in the manner

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Thomas Bedding, editor of the Laemmle house organ, *The Impiel*, has taken to writing short stories based on Imp picture plots and publishing the same in *The Impiel*. The first one, *Better Than Gold*, appeared in the issue of March 16, and proves excellent reading. In fact, it is one of the best examples of short-storyizing a motion picture that has yet appeared in print, even if Bret Harie did do a somewhat similar tale a trifle better a few decades ago.



(Continued from page 15.)  
Last week's programme of the Philadelphia Orchestra was up to the high standard this musical association set for itself early in the

season. The symphony was interpreted with a great deal of expression under the magnetic direction of Carl Pohlig.  
J. SOLIS-COHEN, JR.

## FROM THE CITY OF MONUMENTS

**Madame Sherry and The Concert Warmly Welcomed—Jerome Renner Joins Columbia Stock—Opera News.**

(Special to The Mirror.)

BALTIMORE, March 18.—Business for the most part continued good for the week ending March 18. Madame Sherry, after months of waiting, at last arrived at Ford's, and was given such an enthusiastic reception at the hands of the press and the audience as to leave no doubt of its welcome. The Old Town, at the Academy, began its engagement with the R. O. O. sign, the Mt. Washington Club having chosen this attraction for its annual theatre party, which numbered over 1,000 guests. The production was well known here, and as Montgomery and Stone enjoy great local favor they succeeded in drawing wonderfully good houses for an attraction that was paying its third visit. The minstrels at the Auditorium, as usual, drew the admirers of this sort of entertainment out in goodly numbers. The forthcoming week brings house only one new attraction, which will be housed at the Auditorium and this belated visitor, like Madame Sherry, will surely win a double welcome. The opera for the week will overshadow everything else in the unusual brilliance of the cast and the audience, and it will also be the last performance but one of the local season, which ends on the 25th of the month.

The Concert has returned for the week 18-23 at Ford's. We all take a rather motherly interest in this production and feel more or less deeply attached to each of its characters, as we were the first to recognize its worth and to vote it a tremendous success when it was produced at this same theatre a year and a half ago, with Mr. Belasco in personal attendance. The co. in the same which opened here and each member was received with enthusiasm. Leo Wagner and Janet Beecher again demonstrate that they are worthy of stellar honors. Paul Armstrong's A Romance of the Underworld 25-30.

The Academy held an unusually large audience on Monday night, which no doubt wanted to show Anna Held how much it thought of her and how much it wanted her to keep on coming back to Baltimore, even though she had nothing new to offer this time. Rebecca of Sunnybrook Farm 25-30.

Baby Mine has come at last and we all think it was worth waiting for, especially when it is played by the original cast, at the Auditorium 18-23. Marguerite Clark, who, by the way, made her first stage appearance in this city at

old Music Hall, is delightful in this comedy, it being by far the best role in which Baltimoreans have yet seen her. Walter Jones and Ernest Glendinning give splendid account of themselves, and deserve all the good things which have been written about their performance. Baby Mine is by far and away one of the best comedies seen here in many a moon and certainly deserves good houses. It is one of the most entertaining plays of the season. Kinemascope pictures 25-30.

An enormous audience completely filled the Lyric when the Chicago Opera co. produced Carmen 14, with Baltimore's own Mary Garden. Leaving all prose and cons aside, credit must be given Miss Garden for the tremendous following she has established in this city in less than three years, for the fact remains that at every performance at which she was the star the house has been practically sold out in advance. The production was a distinct surprise in more cases than one, especially after reading the criticisms of the metropolitan critics. It is the cruel, defiant, wicked Carmen which Miss Garden gives, and in nothing she has ever attempted has her remarkable histrionic ability been given more away. As a singing actress Miss Garden is supreme; she is always original and interesting. Her Carmen is distinctly one of the best things we have seen in a long while and we shall welcome her again in this role. Palmores, Renaud, and Zennell were in splendid voice and sang their music with much olat. The local subscription season by the Chicago will close next week with two performances. On Thursday night Alda will be sung with Marie Rappold, Guardabassi Huberdeau, and De Cisneros. On Friday we are at last to hear Wagner's Tristan and Isolde, with Gadski, Palmores, De Cisneros, Whitehill, and Scott. From present indications the house will be entirely sold out for both performances.

When the Columbia Stock begins its engagement at that theatre in Washington 18 there will be numbered among its players a young Baltimorean who has made rapid strides in the profession. He is Jerome Renner, who will be remembered by his many friends from his connection with the Boston Players two seasons ago at the Savoy. Mr. Renner has just finished a highly successful season in stock in one of the Northern cities and has been resting for the past two weeks prior to beginning an all Summer season in Washington.

## THE WEEK IN CHICAGO

**Chantecler Opened to Capacity—Sumurun Made Favorable Impression—Elsie Ferguson's Visit Extended—Hamlin Garland Talks.**

(Special to The Mirror.)

CHICAGO, March 18.—Chantecler opened at the Illinois Theatre last Monday night to a capacity audience, eager to realize their long-entertained anticipations concerning Rostand's fantastic drama.

Sumurun started off at the Garrick under severe difficulties. A delayed car of scenery caused the curtain to remain down until 10 o'clock on the evening of the premiere, and the snail of the pantomime was not reached until after midnight. However, the audience was patient. Local reviewers, as a rule, were hearty in their praise for this unique production, and the business of the week has been such as to console the management for the misfortunes of the first night. Leonidovs, Kostantini as the slave won high acclaim, and much commendation has been given to Fritz Feher as Nur-ol-din. Camilla Elchenchuts as Sumurun and Nicholas Orloff as the hunchback, Victor Hollaender, composer of the descriptive score, conducted, and musical critics express approval of his colorful musical commentaries.

Helen Ware, who has been at Powers's Theatre for the past fortnight in The Price, added to her laurels in her personation of Ethel Toscani, and her emotional as well as her quiet and lovable scenes were carried off with distinguished success. The subtle situations of the play, in all the scenes in which she appeared, were carried notably, and the support was excellent throughout. The houses have been excellent and satisfaction general.

The House of Panama pursues the even tenor of its way at the American Music Hall, and the presentation of such a high-class opera here has proven the wisdom of the management. Annette Kellermann closed her three weeks' engagement, and the delight of those in attendance at her exhibitions has been universal.

Elsie Ferguson, who opened yesterday at the Blackstone Theatre in The First Lady of the Land, will remain with us three weeks instead of two.

In support of Thomas W. Ross, who presented The Only Son for the first time at Powers's Theatre yesterday, there is associated a cast of players well known in Chicago, including Mary Ryan, leading woman; Lisle Hudson Collier, Nina Herbert, Alice Putnam, Fay Wallace, Campbell Gollan, Henry Weaver, and John Julian.

Douglas Fairbanks, who plays a leading part in Officer 66 at the Grand, announces his purpose of giving a matinee of one-act plays some day next month. Those to be given are: The Suicide, by Winchell Smith; Passing Through, by Mr. Fairbanks himself, and A Regular Business Man, by John Stokes.

In justice to the members of the College Theatre Stock co. it should be stated that certain individuals were entitled to the credit of getting on the benefit to Mrs. H. W. Rowell, widow of a late member of the co., are erroneous. The benefit was given by all the members of the co. as an organization, the letter of thanks from Mrs. Rowell proving this beyond all doubt. They took on the idea of the benefit immediately on the receipt of the news of Mr.

Rowell's death, and their earnest efforts netted nearly \$400 in Chicago; while from the members of the stock co. in Des Moines, Ia., of which Mr. Rowell was formerly a member, came a donation of \$100, in response to the appeal from the Chicago organization.

Hamlin Garland, talking about Gold, the new American play soon to be produced at the Lyric Theatre by the Drama Players, said: "The play is very daring and we expect to be criticised for putting it on. Some of the lines are so frank that they had to be cut out." Describing the dialogue as "very direct" and "almost brutally revealing," Mr. Garland continued: "It is a mistake to suppose that the Chicago Theatre Society is organized strictly for the young person. Nor is it our intention to select a list of plays which will appeal only to women. Epitomizing the theme of Gold, Mr. Garland said: "It showed how a father's greed leads to abnormal desires—differing desires—in his daughters." Following the example of the Chicago Grand Opera company's management, the Drama Players have reduced the seat prices in the gallery and the balcony at the Lyric. It is hoped that students will take large advantage of this concession. The business management of this enterprise seems to indicate that Chicago theatregoers have acquired the idea that the Drama Players are giving dull plays. Nothing could be further from the truth than this.

Thursday evening three acts from grand operas were presented by students of the Chicago Musical College at the Ziegfeld Theatre. The selections were: the second act of Madame Butterfly, the third act of Rigoletto and the third act of The Flying Dutchman. The young singers worked earnestly and with great sincerity, and made evident expert preparation. Several voices showed fine promise, and the large audience manifested frequent delight in the offerings. Florence Stephenson pleased greatly as the Butterfly. In Rigoletto Hazel Lathrop sang well as Gilda, while William Green displayed considerable dramatic skill as the Duke, and sang his role to good effect, displaying a voice of pleasing quality. In the Dutchman Mrs. Katzenberger-Lighthall was a good Senta, and Burton Thatcher sang the title-role with excellent effect. The students were prepared for the work by members of the society, namely, those in Rigoletto were schooled by Kurt P. Knuth; in Rigoletto, by Maurice De Vries, and in the Dutchman by Adolph Muhlmann. The orchestra of thirty pieces, from the Theodore Thomas's forces, was controlled ably by Karl Beckus.

Our home Louisiana Lou co. will stay at the La Salle Theatre until June 20, when it will jump to San Francisco, and open there for a Summer run on July 4.

Jane Grover, recently player of the Countess in The Pink Lady, has been engaged by Mort H. Singer for the cast of The Green Eve.

Chantecler will be presented on an added Wednesday matinee this week for the sake of the suburbanites, "who have not been able to hold their places in the box-office line more than twelve hours at a stretch," as a local reviewer expressed it.

The social event of last week was the first

appearance locally in some time of Mabel Tallaferrero in Taken on Credit at the Majestic. It is needless to say that she succeeded in making an entirely fortunate debut on the Vanderbilt stage.

The Drama Players present the second original American play of their selection this evening. The drama is called Gold. Some description of its character has been already given here. Its author is Annette Hester, a resident of Los Angeles. A more extended notice will be made later.

The Pink Lady, now fairly established at the Colonial Theatre, is one of the most pleasing attractions in town. Large business has been the rule since the opening night, and an extended run will undoubtedly reward the management.

The Trail of the Lonesome Pine is in a distinct run of favor at the Chicago Opera House. Charlotte Walker is doing some of the best work of her career.

Louisiana Lou, the musical comedy of home manufacture, produced at the La Salle last September by Manager Harry Askin, has played to quite two hundred thousand people since its premiere. This breaks the world's record for this season, so far as we can learn, and Chicago is correspondingly classed over home productions as compared with those "made in Germany."

Doctor De Laze, with Ralph Hers as star, prescribes a tonic for the blues at the Studenbaker Theatre.

The Albers Phillips's Stock co. at the Marlboro scored a financial and artistic success in The Deep Purple last week. A rather unusual thing about the new enterprise is the fact that it began business during the Lenten season, and, at increased prices, has played to excellent business. The bill for this week is the musical comedy The Time of the Roses and April.

About the middle of April will begin the regular Spring and Summer season of the Aborn Grand Opera co. at McVicker's. The engage-

ment will last ten weeks. Among the operas to be sung are three of the Puccini list—Tosca, La Boheme, and Madame Butterfly—and Verdi's Aida, none of which was heard during the regular season of grand opera at the Auditorium. Robert Whittier, an American actor who has been playing abroad for five years, appears at the Kingsford Theatre this evening, and presents there a European comedy. The Mik, by Ernst Diding, Comments later.

Two professional matinees were given last week. Bianche Batim and her company gave an extra performance of Nobody's Widow at the Blackstone, Wednesday, and Helen Ware acted The Price at Powers's Theatre Friday afternoon.

Beginning with a special matinee to-day, which is observed as St. Patrick's Day, Gleason's stock co. will present at the College Theatre, The Thief, which is on for the week. The management of this successful North Side theatre announces that they have secured to follow The Thief, The White Star.

In the production of The Passing of the Torch, Charlotte Granville had her first big opportunity of the repertoire season last week. Miss Granville has already been seen to good advantage in The Learned Ladies, The Thunderbolt, and The Maternal Instinct. Her success was commensurate with the high expectations of her critical admirers.

The great success of Nora Bayes and Jack Norworth at the Majestic Theatre earlier in the season made it necessary to bring them back for one other week. Consequently they are the attraction at the Majestic now, opening to-day. The supporting artists are high class. Helen Grantley appears with her co. in a dramatic sketch; young Pat Rooney and Marion Bates offer an amusing comedy sketch called The Busy Bell Boy; McCannan appears in a ladder novelty, while Henry and Francis, Charles F. Benson, Abbott and White, and Kennedy and Melrose complete the bill.

OTIS COLBURN.

## NEWS FROM THE "HUB"

**The Siren Goes to the Colonial and Robert Edeson Opens at the Hollis—Doings of the Week and Benton's Cossip.**

(Special to The Mirror.)

MARCH 18.—John Mason had the unusual distinction of paying the first money at the opening of the new Georgian Restaurant last week. It is Boston's first genuine bit of Bohemia, and he paid a coin of the time of King George III.

Alexander Kahn, the press representative of the Boston Opera House, gave a dinner to newspaper men at Hotel Lenox last week. About all the critics in the city were present, and Henry Russell outlined plans for the coming season.

The Countess of Warwick did not come to Boston last week as had been scheduled. For some time she had been booked to deliver an address at the Boston Opera House, and the Professional Woman's Club was all ready to give a reception to her, when suddenly it was announced that it was all off in order that she might go to Washington to meet President Taft. Rumor has it that the advance sale for her lecture at the Opera House was so slight that it would not take very much extra time for the men in the box-office to refund the money. At any rate, no return visit to Boston has yet been announced for the Countess.

But the Professional Woman's Club had a festivity just the same. It was in the nature of an international day and various countries were represented from among the members. At the meeting Ada Dwyer, of The Deep Purple co., was present, and brought the greetings of the Twelfth Night Club of New York.

A boom for opera has started at Harvard, and the students are going to have a mass meeting on April 1 for the purpose of starting interest in a fund which will be established so that students may buy tickets at a lower rate. In the good old days of opera no such a step was necessary for the students used to act as super, and thus they would hear the best of opera and the best of singers for nothing.

A thoroughly interesting performance of The Jewess was given at the Grand Opera House 17, in the interests of a Hebrew charity. The old play which was acted at the historic Museum years ago in the days of the old stock co. had been turned into the classic Hebrew of the biblical nature, and all the parts were acted by children from twelve to sixteen. It would be interesting to see what excuse the police who prohibit Little Eva in Uncle Tom's Cabin would have to permit a wholesale actin by children like this.

It has been arranged to begin The Siren at the Colonial 26, and that will avoid any conflict with Robert Edeson's opening at the Hollis, 25. One of the passengers on the Olympic from Italy last week was Alessandro Onofri, an Italian musician, who came to this country with the score of his opera, Blanche, which he wishes to have presented at the Boston Opera House. It had been given in Venice with good results. The composer formerly lived in this city, and had a studio for pupils at the Back Bay.

Mrs. George A. Hibbard, widow of the ex-Mayor of Boston, had a part in the play, The Dickens Remonstrance, which was given at the Franklin Square House last week.

The Majestic is going to have a series of special matinees in French. These are to be given beginning 25, at matinees, and the actors will be led by F. Paul Marcel. The piece to be presented is Les Freres Ennemis, which is based upon a novel by Erickmann-Chatrain.

There was something not in the programme at the middle of the performance of Il Trovatore the asbestos curtain started down and slowly but surely it put a stop to the performance. It seemed that a valve broke behind the scenes, and that started the curtain automatically. It could not be stopped, and an intermission was compulsory. It took more than half an hour to mend things, and that gave the orchestra a chance for an immemorial concert, but it did not clear the subscribers from Lovelville, who had to go home before the opera was resumed.

"Uncle Ben" Snow, the veteran stage-manager at the Bowdoin Square, who was identified with Dr. G. E. Lathrop's amusement enterprises for more than twenty-five years, celebrated his seventy-fifth birthday last week. It was a great occasion at the West End, and a big dinner was served in his honor by the staffs of the Howard and Bowdoin Squares. He has been for years an actor, and before that he was in the circus business. He has hosts of friends here and also in Enfield, N. H. where he goes to a farm every Summer for his vacation.

John Craig had things all to himself at the Castle Square, where the revival was of Tribby, of unusual popularity, but never before offered by this stock co., although it had been seen at the house with earlier resident players. Mary Young's Tribby was an interesting impersonation, and showed her versatility by the change from the Cuban farce of last week. Mr. Craig was a vivid Ruggell, and the Little Bibles of Carver Christie was one of the best seen here in a long time.

Sam Bernard at the Majestic was the solitary new visitor to town, but he came back in He Came from Milwaukee, the musical comedy which he gave here last year, so that it is well known. Nella Bergen is the prima donna in the cast, and takes the musical honors of the production.

JAY BENTON.

### BROOKLYN AMUSEMENTS.

**Good Work by Stock Companies—Caroline Locke Made a Big Hit.**

Madame X was the play the Corno Payton Stock company presented last week. Minna Phillips as Madame X gave a most creditable interpretation of this difficult role. Her work in the second act, where she plays the drug fiend, was exceedingly fine and was without a doubt the best role Miss Phillips has been seen in since rejoining the Payton forces. Arthur Jarrett as Raymond also had an opportunity to show his real value and did not hesitate to take advantage of every opportunity the role afforded him. His speech to the jury was rendered in a manner that brought rounds of applause from all parts of the house. Praline also due Claude Payton as Florio. Others in the cast were Ethel Milton, Charlotte Wade Daniels, Joseph Girard, and George S. Fisher.

The Crescent Players presented Classmates last week. George Allison in the role of Duncan Irving presented a many a hearty laugh as the young Southerner. He had plenty of opportunity and acquitted himself excellently. Leah Winslow as Sylvia Randolph exhibited her true worth and received rounds of applause. Gertrude Rivers as the maid was excellent. Mathilda Beeshon as Mrs. Stafford was also good. Theodore Martin as Phyllis Stafford took advantage of her opportunity. Others in the cast were Charles Schofield, Joseph Egerton, and Arthur Buchanan, all of whom deserve praise for their fine performances. As a whole, the performance was a pronounced success, and showed the careful direction of William Mamou.

The Edna May Spooner Stock company was seen to good advantage in the one-act playlet entitled Escaped from the Law, at the De Kalb Theatre last week. Miss Spooner had an unusual part in Hovey Lane and her portrayal was excellent. The five girls in an original comedy playlet entitled The Italian Music Master made quite a hit with their singing and dancing.

Tracy the Bandit was the offering at the Lyceum Theatre last week. Phyllis Gilmore as Calena and Harold Claremont as Tracy have a most creditable performance of their respective parts.

The Rosary was the attraction presented by the Gotham Stock company last week. James Kivie MacCurry gave a most impressive and convincing portrayal of the role of Father Kelly. Victor Browne played the part of Bruce Wilton, while Louise Carter was seen to good advantage in the role of Vera Wilton. Henry Hicks made a favorable impression as Kenneth Wright. Caroline Locke was seen as Kathleen O'Connor, the bright Irish girl, and gave a pleasing performance. Miss Locke is fast becoming a great favorite with the Gotham patrons. Frank Fielder was well placed as Charles Hallow. Others in the cast were John Wilson and Evelyn Watson.

Hazel Dawn in The Pink Lady was the attraction at the Montauk Theatre last week. The Concert drew large crowds to the Broadway Theatre last week.

Jesse Lesky's musical comedy California was the headline feature of the Bushwick Theatre last week.

Joseph Hart's A Night in a Turkish Bath was the attraction at the Greenpoint Theatre. Another winner was Harry Fox and the Millership Sisters.

Julius Steger in a new offering entitled Justice, won instant favor at the Orpheum.

CHARLES J. RUPPEL.



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